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THE  
COMPLETE  
ITALIAN MASTER:

CONTAINING  
THE BEST AND EASIEST  
RULES  
FOR ATTAINING THAT  
LANGUAGE.

~~~~~  
BY *SIGNOR VENERONI*,  
ITALIAN SECRETARY TO THE FRENCH KING.

~~~~~  
TO WHICH ARE ADDED,  
AN INTRODUCTION TO ITALIAN  
VERSIFICATION;  
EXTRACTS FROM THE ITALIAN POETS;  
&c. &c.

THE WHOLE PROPERLY ACCENTED, TO FACILITATE THE  
PRONUNCIATION OF LEARNERS.

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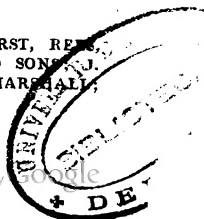
*A NEW EDITION,*  
*Carefully revised, corrected, and improved,*  
BY G. B. ROLANDI.

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The following is a list of the names of the persons who have been appointed to the various positions in the Department of the Interior, under the act of March 3, 1879, entitled "An Act to provide for the better management of the public lands, and for other purposes."

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## P R E F A C E.

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**WHEN** we reflect on the number of great men, whom Italy has produced since the glorious age of Leo X; as well as on the pleasure and instruction to be obtained by visiting that beautiful country; and consequently the necessity of understanding the Italian language, to make such visit profitable; and farther, when it is considered, that the authors of Italy constitute a fund of every kind of elegant and polite literature; it is not surprising that the Grammars, &c., written to promote the knowledge of this language, have so greatly multiplied: for without a proper acquaintance with its idiom, all the treasures of Italian learning and literature; all the discoveries and inventions of genius and industry in that nation, would be lost to the rest of mankind.

For these reasons, the editor originally undertook to present to the English student, and in an English dress, VENERONI'S ITALIAN GRAMMAR; a work then, as now, justly considered as far surpassing all other introductions to that elegant language: but with such corrections, improvements, and additions as were necessary to render it conformable to the English idiom; these improvements consisted of an Introduction to Syntax; an Essay on Italian Poetry, or Versification; the different Compositions in Verse, and Poetical Licences; a Treatise on compound Words, Capitals, and Punctuation; and finally, a Discourse on Expletives, the energy and beauty of which constitute a great part of the merit of most languages.

But, *non omnia possumus omnes*. Such is the very high reputation of VENERONI'S GRAMMAR on the Continent, and so great the number of those who wish to be able not only to understand, but to speak the Italian language, with correctness and purity, that  
very

very material additions and observations upon that work have been published since our first edition of it. This consideration has induced us to combine in every succeeding edition the fruits of our own inquiries and studies, with those of learned foreigners. We have likewise added some new Grammatical Observations on the Italian language; with Remarks on the Letters of the Alphabet; new Dialogues, Phrases, Letters, &c.; and the Italian words are also properly accented, to facilitate the pronunciation to learners. After all, we must not take upon us to say that it is impossible any better edition of this Work should *ever* appear; but this we may safely affirm, that it will be long before VENERONI'S GRAMMAR of the Italian language can be carried to a higher degree of perfection than that in which we now give it, with our strongest recommendation, to the English student.

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#### ADVERTISEMENT TO THIS NEW EDITION.

*The greatest attention with regard to correctness, has been bestowed upon this new edition of VENERONI'S very highly esteemed ITALIAN GRAMMAR; and the Editor believes it will be found in every respect much superior to any which have preceded it. The chapters relative to PRONUNCIATION have been particularly improved: and this important branch of the Italian language most copiously elucidated; several of the Dialogues have been re-composed and adapted to modern phraseology.—Of the EXTRACTS from the ITALIAN POETS, many are retained, but some were become obsolete; and others in point of choice were injudicious; these have, in this edition, been omitted, and a selection of the most beautiful and poetical passages from the writings of METASTASIO, given in their place; an arrangement which cannot fail of being approved by every teacher and student of the Italian Language.*

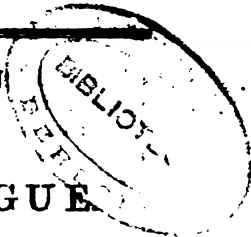
THE EDITOR also begs leave to observe, that he has just finished the revision of a new edition of MR. BOTTARELLI'S ITALIAN EXERCISES, referring to the Rules of this Grammar; together with its KEY, also of his ITALIAN, FRENCH, and ENGLISH DICTIONARY, in three volumes; which works he confidently trusts will be found exceedingly correct, and very materially improved.

INTRODUCTION.

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INTRODUCTION  
TO THE  
ITALIAN TONGUE

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THE most expeditious, and certainly the only sure way to understand, write, and speak, the Italian and indeed all other languages, is, to acquire the knowledge of them on the principles of Grammar.— In order, therefore, to facilitate this acquirement, more especially as it respects Ladies, and those persons unacquainted with the Latin, I shall first, in this INTRODUCTION, explain the necessary TERMS and DEFINITIONS of Grammar in general:—this being thoroughly studied and understood, I shall then proceed to explain, in the best manner I am able, the Rules of the ITALIAN GRAMMAR in particular.

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*An Explanation of the TERMS of Grammar.*

THE first terms of Grammar are the Letters. There are twenty-two letters in the Italian tongue, viz. *a, b, c, d, e, f, g, h, i, j, l, m, n, o, p, q, r, s, t, u, v, z.*

The Italians do not make use of *k, w, x, y.*

The letters are divided into vowels and consonants.

The vowels are, *a, e, i, o, u.* They are called vowels from their forming a perfect sound without the assistance of any other letter, as *a* is pronounced single: *e*, the same; and in like manner the other vowels.

The consonants are the remaining letters, *b, c, d, f, g, j, l, m, n, p, q, r, s, t, v, z.* We give them the name



of consonants, because we cannot pronounce them without the help of a vowel, either before or after them: example, *b* is pronounced as if there were a *o* and *e* together, or *be*; *f*, as *ef*, and so of the rest.

*H*, especially at the beginning of a word, is not considered properly a letter, and therefore is never pronounced in Italian; yet the use made of it in the middle of words, is greater than most people imagine. See what we say of it in treating of the pronunciation of consonants.

It is the mixture of the letters, that generally forms the different words which every language is capable of producing; and that some order may be observed in the infinite number of words, they have been reduced to ten parts of speech, though most Italians reckon no more than eight.

A speech is composed of sentences.

Sentences are composed of words.

Words of syllables.

Syllables of letters.

Letters are certain marks or characters, which serve to form the syllables and words, as *a*, *b*, *c*, *d*, *e*, &c.

A syllable is part of a word pronounced with a single sound, and composed of one, two, or three letters, as, *astrologo*, an astrologer, is composed of four syllables, *as-tró-lo-go*, the second of which is composed of three letters, and the rest of two. *A-mo*, I love, is composed of two syllables, the former of a single letter, and the latter of two.

Sometimes a word contains but one syllable, and then we call it a monosyllable (a term of Greek derivation), that is to say, having but one syllable; as, *re*, a king; *me*, me; *te*, thee, &c.

A word consists either of one or more syllables; as, *re*, *amóre*.

A sentence is composed of several words, forming a complete sense; as, *per ben parláre Italiano, bisógna parláre Toscano, e pronunciáre come i Romani*; to speak good Italian, we must speak as they do in Tuscany, and pronounce as they do at Rome.

A speech, or discourse, is composed of ten parts: these are — the Article, Noun, Adjective, Pronoun, Verb,

Verb, Participle, Adverb, Preposition, Conjunction, and Interjection—Every word is reducible to either one or other of these parts of speech, the particulars of which will be found in the following explanation. Those who admit but eight parts of speech, reject the Article and Adjective.

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### *An Explanation of the PARTS of Speech.*

IN order easily to understand a language, we should endeavour to obtain a perfect knowledge of the parts of speech, and their meaning ; otherwise it is impossible ever to understand, or speak it correctly. According to the preceding order, I should begin with the article ; but, that I may be the better understood, I shall commence with the Noun.

### *Of NOUNS.*

A NOUN is a word which serves to name and distinguish some thing : as, *Dio*, God ; *ángelo*, an angel ; *uómo*, a man ; *ciélo*, heaven ; *térra*, earth ; *cavállo*, a horse ; *libro*, a book ; *cappéllo*, a hat ; *távola*, a table ; *páne*, bread ; *víno*, wine, &c.

There are two sorts of nouns ; one is called a noun-substantive, and the other a noun-adjective.

The noun-substantive is that which subsists by itself, or which by itself alone so clearly expresses the thing named, that we immediately understand it ; as, heaven, earth, the king, a horse, a book ; we know the meaning of the words heaven, earth, the king, &c.

The noun-adjective is a word which denotes the qualities of the substantive ; as, great, *gránde* ; fine, *bélló* ; little, *piccolo* ; red, *róssó* : we know not what is great, fair, little, or red, unless we join a substantive to it ; as, a great book, *un gran libro* ; a fine book, *un bel libro* ; a little book, *un piccolo libro* ; a red book, *un libro róssó* ; a great hat, *un gran cappello* ; a fine hat, *un bel cappello* ; a little hat, *un piccolo cappello* ; a red hat, *un cappello rosso*.

Every noun is either of the masculine or the feminine gender, there being no neuter in Italian.

The masculine gender is marked by the article *il*, or *lo*, in English, *the*.

The feminine gender is marked by the article *la*, in English also by *the*.

All nouns, before which we may place *il* or *lo*, are of the masculine gender; and those, before which we place *la*, are of the feminine gender; example, *il libro*, the book; *il fuoco*, the fire; *lo specchio*, the looking-glass; are of the masculine gender: *La terra*, the earth; *la camera*, the room; *la penna*, the pen; are of the feminine gender.

\* \* Observe, that the noun-substantive is but of one gender; that is to say, either masculine or feminine; as, *Dio*, God; *cielo*, heaven; *giardino*, garden; are always of the masculine gender, and never of the feminine. *Terra*, the earth, *camera*, a room, are feminine, and never masculine.

The noun-adjective ought to agree with the substantive; when it terminates in *o*, it is masculine; and when it terminates in *a*, it is feminine. Take notice, that all nouns-adjective masculine, ending in *o*, may become feminine, by changing *o* into *a*.

<i>bello, bella,</i>	handsome.
<i>piccolo, piccola,</i>	little.
<i>buono, buona,</i>	good.
<i>santo, santa,</i>	holy.

There are some nouns adjective, which, without changing their termination, are of both genders; and they are those which in Italian end in *e* in the singular number, as, *illustre, ammirabile, facile*, &c. One may say,

<i>un uomo illustre,</i>	an illustrious man.
<i>una donna illustre,</i>	an illustrious woman.
<i>uno spirito ammirabile,</i>	a wonderful wit.
<i>una bellezza ammirabile,</i>	a wonderful beauty.
<i>un libro facile,</i>	an easy book.
<i>una lezione facile,</i>	an easy lesson.

\* \* Observe, that all nouns adjective which end in *e* in Italian, are of the common gender.

All nouns before which *il* or *lo* and *la* (*the*) may be placed

placed indifferently, are adjectives: as, *il prudente, la prudente*, prudent; *il dōtto, la dōtta*, learned.

The nouns before which *il* or *lo*, and *la* (*the*) must not be placed indifferently, but only one of them, are nouns substantive; as, *il sōle*, the sun; *la luna*, the moon; *il giardino*, the garden; *il frūto*, the fruit; *la virtù*, virtue; *la prudēza*, prudence.

Nouns that can change *o* into *a* are also adjectives; thus of *dōtto*, learned, you may form *dōtta*, learned; but of *luna, giardino, terra*, &c. which are nouns substantive, you cannot form *luna, giardinna, terra*, &c.

A noun is also of the singular or the plural number.

The singular number is used where we speak of one thing only: as, the prince, *il principe*; the body, *il corpo*; the horse, *il cavallo*; where we speak but of one prince, of one body, and of one horse.

The plural number is used when we speak of more than one; as, the princes, *i principi*; the bodies, *i corpi*; the horses, *i cavalli*; here we speak of several princes, several bodies, and several horses.

The little words of two or three letters, as *il* or *lo*, *la*, in English, *the*; *i*, *gli*, and *le* which signify *the* in the plural, and are placed before nouns to mark the gender, number, and case, are called Articles.

### Of the ARTICLES.

THE Article is a declinable word, of one, two, or three letters, which is put before the nouns to show their gender, number, and case.

The gender and number have been explained already.

But not to perplex the memory, I have inserted the explanation of the cases after the parts of speech, as it will be time enough then to learn them, and it is sufficient, at present, to know that the articles in English are, *the, of the, to the, from the*; and they are used both in the singular and plural number.

You cannot always know the gender, number, or  
case

case of nouns, except by the article which precedes them. If one should ask, for instance, what gender the word *piède*, a foot, is of, it would be impossible to know, without prefixing an article to it: the articles *il* and *lo* denote the masculine, and *la* the feminine; so that in saying *il piède*, the foot, the article *il* shows it is of the masculine gender.

In like manner, if a person should ask of what number any other word is, the question could not always be resolved, without putting the articles *il*, *lo*, *i*, or *gli*, before it, to mark the singular or the plural number.

\*.\* Observe, that when an article comes before a word beginning with a vowel, the last letter of the article must be cut off; that is to say, you retrench the vowel at the end of the article, and in the place of it you put an apostrophe, which is made thus ('). Example; in prefixing an article to *amóre*, *onóre*, *ánima*, you must not pronounce or write *lo amóre*, *lo onóre*, *la ánima*; but *l'amóre*, *l'onóre*, *l'ánima*, &c.

In this manner you retrench the vowel in other cases; *dell' amóre*, *dell' onóre*, *dell' ánima*; *all' amóre*, *all' onóre*, *all' ánima*; *dall' amóre*, *dall' onóre*, *dall' ánima*.

## Of PRONOUNS.

A PRONOUN, which the Italians call *Pronóme*, or *Vicenóme*, is a declinable part of speech; so named, because it is used instead of a noun. There are seven sorts of pronouns; namely,

### Pronouns

Personal,  
Conjunctive,  
Possessive,  
Demonstrative,

Interrogative,  
Relative,  
Improper.

Of

### Of Pronouns Personal.

THE pronoun personal marks the three persons; namely, the first, second, and third, as well in the singular as plural.

The first person is he, or she, who speaks; and it is expressed by *I, io*; we, *nói*.

The pronoun personal *io*, marks the first person singular; as, I speak, *io párlo*; I sing, *io cánto*; I believe, *io crédo*; *nói* marks the first person plural; as, we speak, *nói parliámo*, &c.

The pronouns personal *I, io*; we, *nói*; belong as well to the masculine gender as to the feminine; so that a woman as well as a man says, I sing, *io cánto*; I see, *io védo*: we sing, *nói cantiámo*; we see, *nói vediámo*, &c.

The second person is that to whom we speak; and it serves also for the masculine and feminine; viz. thou, *tu*, in the singular number; you, *vói*, in the plural; example, thou speakest, *tu párli*; thou dost sing, *tu cánti*: you speak, *vói parláte*; you sing, *vói cantáte*, &c.

The third person is that of whom we speak; namely, he, *egli*, for the masculine; she, *élla*, or *essa*, for the feminine; and, in the plural, the masculine makes *églino*, they; the feminine, *elléno*; as, he speaks, *egli párla*; he sings, *egli cánta*: she speaks, *élla párla*; they speak, *églino parlano*, m. *elléno*, or *esse parlano*, f.

\*.\* Observe, that there are only *I* and *we* for the first person: there are also only *thou* and *you* for the second; consequently, every sentence in which there is neither *I*, *we*, *thou*, nor *you*, must be of the third person; as the king is willing, *il re vuóle*; the master teaches, *il maéstro inségna*, &c. both these sentences belong to the third person, because they have neither *I*, *we*, *thou*, nor *you*.

*Of Pronouns Conjunctive.*

THE pronouns conjunctive in Italian are *mi*, me or to me; *ti*, thee or to thee; *si*, himself or to himself, herself, or to herself; *ci*, us, or to us; *vi*, you, or to you; *loro*, them or to them.

The pronouns conjunctive have a very great resemblance and affinity with the pronouns personal, as they are always put before the verb, except *loro*; but with this difference, that the pronouns personal make the action of the verb, before which they are placed, and the pronouns conjunctive receive it; example, *io canto*, I sing; *voi parlate*, you speak; it is the pronouns *I* and *you* which make the action of the verbs *sing* and *speak*, before which they are placed; and consequently they are pronouns personal. But when we say, *Dio mi vede*, God sees me, it is God constitutes the action of the word *sees*, and *me* receives it. In like manner, when we say, *io vi prego*, I pray you; *voi ci considerate*, you consider us; I wish to know which are the words in these two phrases that constitute the action of the verbs *pray* and *consider*? It is *I* that pray; therefore *io*, I, is the pronoun personal; and *vi*, you, is the pronoun conjunctive.

In the second phrase, *voi ci considerate*, you consider us; it is *voi*, you, that is the pronoun personal, and causes the action of the verb *consider*; but the word *ci*, us, that receives it, is the pronoun conjunctive, &c.

*Of Pronouns Possessive.*

PRONOUNS possessive mark the possession of a thing; the pronouns possessive are *my*, *thy*, *his* or *her*, *their*, *our*, *your*: example, *my horse*; *thy hat*; *his* or *her book*; *my room*; *thy daughter*; *his house*; *our judgment*; *our intention*; *your wit*; *your pen*; *my children*; *my land*; *thy pleasures*; *thy actions*; *his glass*; *his chaise*; *our horses*; *our towns*; *your clothes*; *your hands*; *their father*; *their kindred*,

*Of*

*Of Pronouns Demonstrative.*

THE pronouns demonstrative serve to point out, as it were, a particular person or thing, or persons or things; as, *this* and *that*; *these* and *those*: example, *this coach*; *this woman*; *that man*; *these books*; *those pictures*, &c.

*Of Pronouns Interrogative.*

THE pronoun interrogative is used in asking a question; there are but three in English, namely, *who*? *what*? *which*? example, *what would you have?* *who is there?* *what woman is that?* *what do you mean?* *which man do you mean?*

*Of Pronouns Relative.*

A pronoun relative has reference to a thing or person spoken of before; as, *which*, *who*, *that*, when they are not interrogatives; example, *the book that I read*; *the master who teaches*; *the lesson which I study*.

*Of Pronouns Improper.*

THE pronouns improper are, *every*, *every one*, *all*, *any*; or *nobody*, *none*, *several*, *some other*, &c. They are called improper, because, strictly speaking, they are not pronouns.

\*.\* Note, that these pronouns improper are very much like adjectives, being most of them both of the masculine and feminine gender in Italian; but as there is no such distinction as masculine and feminine in the English pronouns improper, there can be no example of them given here: so that I refer beginners to the third chapter concerning pronouns, where it will be rendered more intelligible.

The pronouns improper have also their distinction of singular and plural number; but this, as well as the gender, cannot be explained here by examples; it shall be done with more convenience and perspicuity in its proper place.



## Of VERBS.

THE Verb and the Noun are the two principal parts of Speech.

The Noun serves to name any thing.

The Verb serves to denote every action that may be performed, by expressing the person performing, and the tense or time when performed ; as, *to laugh ; to love ; to sleep ; to run ; to nourish ; to die ; to sing ; to teach ; I love, we love ; I laugh, we laugh, &c. : I will love, we will love ; I will laugh, we will laugh, &c.*

The verb has neither masculine nor feminine gender ; but is distinguished by three *times* or *tenses*, viz. the *present* ; the *preterperfect*, or time past ; the *future*, or the time to come. Generally before the verb, there is a pronoun personal ; as, *I sing, he sings, we sing ; you dance ; they sing ; I sang, I sung, I will sing, ye shall sing.* In which examples, the difference of the time of performing the action is obvious.

The change of time or tense is, in the grammatical phrase, known by the name of *conjugation*.

The conjugation of verbs is composed of four parts, viz. of moods, tenses, persons, and number.

## Of MOODS.

A MOOD is a grammatical term, used to express the internal operation of the mind and will, and the different ways and manners of acting.

Now this may be done after five manners or moods, and these moods are called indicative, imperative, optative, subjunctive, and infinitive.

The indicative, or demonstrative, as others call it, is the first mood : it shows and declares simply and absolutely, and without any condition, the thing signified by the verb ; as when I say, *I sing, I have sung, I will sing*, one may plainly perceive that there are, in these three examples, the time present, past, and to come : without our being obliged to inquire, whether this verb depends on some particle, or mark, as *that, provided that,*

*that*, &c. in which case, the verb would not be in the indicative, but in the subjunctive.

The Imperative marks the action of the verb in commanding and forbidding: example, *sing you, do not sing; go thou, do not go*. It is obvious that, in the foregoing examples, the person speaks either in the way of command or prohibition; and, of course, in the imperative.

The Optative expresses the action of the verb by wishing and desiring; as, *would I had five hundred pounds a year; could I but go to Rome; had I but that, how happy should I be!*

The Subjunctive or conjunctive, is so called, because it is generally used with conjunctions before it; such as, *that, although, to the end that, provided that*: example, *my master is willing that I do my duty; although he says that I may write; provided that he come; he desires that I may sing*. The verbs, *do, say, write, come, and sing*, which follow the conjunctions, are of the subjunctive mood.

The manner of applying conjunctions to verbs will be illustrated when we come to speak of the syntax of verbs, in the second part of this Grammar, to which we refer the reader.

The Infinitive represents the action of the verb, without marking either the number or person; as, *to love, to write*; one cannot tell by what number of persons this action, *to love, or to write*, is to be done, nor who is to do it.

### Of TENSES.

VERBS have properly but three tenses; the present, the preter, and the future.

The Present denotes a thing done at the very time we are speaking; as, *I sing, you sing, &c.*

The Preter, or time past, denotes an action which is no longer present; as, 1. *I did sing*: 2. *I sung*: 3. *I have sung*: 4. *I had sung*.

These four examples plainly show that an action may be passed in four different manners, which is the reason that

that there are four different tenses which mark the time past; they are,

- |                                |                          |
|--------------------------------|--------------------------|
| 1. The preterimperfect.        | 3. The preterperfect.    |
| 2. The preterperfect definite, | 4. The preterpluperfect. |

The Preterimperfect serves for the actions which were present at a certain time; example, *I did sing, or I was singing, when you came in*: the word, *I did sing*, shows that the action of singing was doing when you came in.

The Preterperfect definite marks and defines the time, the year, or the day, when the action was done; as, *I sung yesterday; I spoke to the king last year*.

We also make use of this tense, in telling or relating any action: example, *last year the king took the field; he made himself master of several towns, and conquered whole provinces; he defeated the enemy, who made a vigorous defence; he struck a terror into his neighbours, and at last forced them to accept of such a peace as he pleased to prescribe*. All the verbs of this example are in the preterperfect definite.

Those who do not understand Latin, have some difficulty to distinguish the preterimperfect from the preterperfect definite: in order to comprehend this matter, attend to the two following observations.

\*.\* 1. That the preterimperfect may be applied to a time past, or to that which is still in being. By the time still in being, or not quite past, we are to understand a day, a night, a week, a month, a year, the age we live in.

By the time past or that which is no more, we understand yesterday, the day before yesterday, last week, last month, last year, last century. Hence we may use the preterimperfect thus: *I did write to-day, I did sing this week, I did read this month*. On the contrary, the preterperfect definite is applied to the time past, and never to that present: we may say, *I wrote yesterday; I read last week*; but we must not say, *I wrote to-day, I read to-day*.

2. But, to make the difference between the preterimperfect and the preterperfect definite, more plain and intelligible to ladies, it is sufficient to know that the first person

person of the preterimperfect is always terminated in *vo*, or *vi*, in Italian; as, *amavo*, I did love; *cantavo*, I did sing; *godavo*, I did enjoy, &c. The preterperfect definite never has that termination: as, *amai*, I loved; *godetti*, I enjoyed, &c.

The Preterperfect expresses actions perfectly past; as, I have sung, *ho cantato*; I have enjoyed, *ho goduto*.

Observe, that we always make use of a verb and participle to express the preterperfect or compound tense; as, I have written, *ho scritto*. It is obvious, that *ho* is the verb, and *scritto* the participle. These are expressed in Italian as well as in English; but in Latin they make use of a single verb only.

We generally use the preterperfect to express an action done at a time which is still in being, and not entirely elapsed, as, *I have given; I have written; I have spoken to-day, this morning, this week, this month, in my life-time, &c.*; and not as some people, who confound the preterperfect definite with the preterperfect, saying, *I gave, I spoke to-day, this month, &c.* because *to-day, this month, &c.* are times still in being, which we ought to express by the preterperfect, *I have given, I have spoken, &c. to-day, this month, &c.*

The Preterpluperfect denotes not only an action perfectly past, but likewise shows that it was over, before another action of which we are speaking, began; example, *I had supped, when you were singing; I had done writing, when you entered.*

Here it appears plainly that there are four preterites, or past tenses; viz. two simple, and two compound.

The simple are the preterimperfect and the preterperfect definite, which in Italian are expressed by a single verb, with a pronoun personal before it; as, *leggevo*, I did read, or was reading; *leggevi*, thou didst read; *leggeva*, he did read; *lessi*, I read; *leggesti*, thou read'st; *lesse*, he read. In these examples, there is no more than one verb.

The two compound preterites are the preterperfect and the preterpluperfect; which are always expressed by a verb and a participle, as, *I have written, ho scritto; thou hast written, hai scritto; he has written, ha scritto,*

*scritto*, &c.; I had given, *io aveva dato*; thou hadst given, *tu avevi dato*; he had given, *egli aveva dato*, &c.

The future is a tense that signifies something to come; as, I will sing, *canterò*; I will speak, *parlerò*, &c. It is either simple or compound; simple in the examples above mentioned; compound when I say, I shall have read, *avrò letto*; I shall have written, *avrò scritto*, &c.

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### Of PERSONS.

THE tenses of verbs are composed of three Persons.

The first is always expressed by *I* in the singular number, and by *we* in the plural; as, *I sing*, *we sing*.

The second person is marked by *thou* in the singular, and *you* in the plural; as, *thou singest*, *you sing*.

The third is *he* or *she* in the singular, and *they* in the plural; as, *he speaks*, *she speaks*, *they speak*.

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### Of NUMBERS.

THE tenses of the verbs have also two Numbers, the singular and the plural; singular, *I love*, *thou lovest*, *he loves*; plural, *we love*, *ye or you love*, *they love*.

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### Of PARTICIPLES.

THE Participles are so called, because, although they are verbs, they partake of the nature and quality of adjectives; as, *amâto*, *amâta*, loved; *ornâto*, *ornâta*, adorned: one may say, *I loved*, and *I have loved*; *I adored*, *I have adored*; which are verbs; we also say, *a man beloved*, *a woman loved*, *a God adored*; then those words, *loved*, *beloved*, *adored*, &c. are nouns adjective, and consequently participles, from their

their partaking of the nature of adjectives and verbs, and from their serving to form the preterperfect.

\* \* Observe, that whenever two verbs follow one another in the same phrase, and that the first is one of the tenses of the verbs *to have* or *to be*, the second is a participle, as, *I have seen, you have spoken, he has written, I am loved, we are commended* : the words *seen, spoken, written, loved, commended*, are participles.

The former five parts of speech, namely, the Article, Noun, Pronoun, Verb, and Participle, change their terminations in Italian : example, *il cavállo del príncipe è bello*, the prince's horse is handsome ; *i caválli dei príncipi sono belli*, the prince's horses are handsome. By these two examples, you may see the change of the articles, nouns, and verbs. By the two following you will observe a change of the pronouns and participles :

*La vóstra lettera è scritta in una maniera affettuósa e famigliáre.* Your letter is written in an affectionate and familiar style.

*Le vóstre lettere sono scrúte in términi affettúsi e famigliári.* Your letters are written in affectionate and familiar terms.

The other four parts of speech admit of no alteration : as, *bene*, well, which is an adverb ; *con*, with, a preposition ; *che*, that, a conjunction ; *oimè*, alas, an interjection : these are constantly pronounced and written in the same manner ; and it may be observed, that these words have neither gender, number, case, nor time.

## OF ADVERBS.

ADVERBS are words that help to express in a better manner what the verb denotes, and add more or less force and significancy to it : as, *well, ill, more, plainly, better, hardly* : example, when I say, *I teach*, this expression shows what I do, that is, *I teach* ; but it does not point out the manner how I teach. To convey this meaning, I add an adverb, thus, *I teach plainly*. We have already observed, that adverbs have neither gender, number, nor case.

There

There are a great many kinds of adverbs; but I shall here only give examples of two or three of the most common.

Adverbs of time: such as, *when, yesterday, to-night, to-day, to-morrow, late, soon, a long while, always, never, &c.*

Adverbs of place: as, *where, here, there, above, below, towards, far, near, &c.*

Adverbs of quantity: as, *how much, how many, much, as much, little, &c.*

## Of PREPOSITIONS.

PREPOSITIONS, like Adverbs, have neither gender, number, nor case; they are always prefixed to nouns, articles, and verbs, and therefore are called prepositions, from the Latin word *præponere*, to set before; as, *upon, near, before, without, out, in, against, for*; as, *upon the house, near the palace, in the garden, against reason, in court, before the king, &c.*

\* \* Observe, that there is a great difference between the adverb and preposition; for the adverb requires nothing after it, but the sense of it is complete without the addition of another word: example, *he teaches well, you speak learnedly, you write fast.* But on the contrary, the preposition always requires some word to follow it; for example, *you are before me, it is upon the table, they are in the garden, &c.*

\* \* Observe also, that the prepositions sometimes become adverbs, when we speak absolutely, and there is neither article, noun, nor pronoun, after the prepositions; for instance, *my brother walks before, he will come after, they are behind; she is near.*

In these four examples, *before, after, behind, and near,* are adverbs; but if we said, *my brother walks before his company, he will come after us, the servant is behind us, she is near us;* then, *before, after, behind, near,* are prepositions.

Of

### OF CONJUNCTIONS.

THE Conjunctions serve to join and connect words and sentences together; such as, *and, or, but, though, that, as, provided that, in short, &c.*; example, *Peter or Paul, black or white; I promised it to you, but you must give it me again.*

### OF INTERJECTIONS.

THE Interjections are words that make sense of themselves, and serve to express any violent emotion; as, *alas! fie! courage! halt! hush!*

### An Explanation of the CASES.\*

WE have already taken notice that there are five parts of speech which never change, viz. Adverbs, Adjectives, Conjunctions, Prepositions, and Interjections; for example, *prudently, prudent, and, upon, alas!* These words are always written and pronounced in the same manner, and have neither masculine nor feminine gender; neither singular nor plural number.

The five others, which are, the Article, the Noun, the Pronoun, the Verb, and the Participle, alter their termination; as, *the day; I, we; I love, I loved.*

The variation of articles, nouns, and pronouns, is called a Declension.

The change of verbs is called a Conjugation.

A declension has six variations, which are called Cases; viz. nominative, genitive, dative, accusative, vocative, and ablative.

The case, or variation of nouns, is known only by the article.

\* A great part of this Treatise of Cases is applicable only to the learned, and to some foreign languages, such as French, Italian, &c.; for the English have no variation in the noun, except the genitive, as, *man, man's* and none at all in the article, since they only make use of the little signs, or particles, to distinguish the cases; as, *of, to, for, from, &c.*

I must



I must here repeat what I have before observed when treating of the articles, viz. when an article happens to precede a word beginning with a vowel, the vowel at the end of the article is retrenched, and an apostrophe is placed in its stead.

The articles of the nominative are, *the*, both in the singular and plural in English ; as, *the sun, the earth, the ladies*.

This case is called the nominative, from *nominare*, to name ; because it declares the name of any thing with the article *the*, and this article, with the following noun, makes the nominative ; as, *the sun, the moon, the earth, the horses, the men, the women*.

The articles of the genitive are, *of the*, and *of* : for instance, *of the sun, of the moon, of the earth, of London*.

We give the name of the genitive to this case, because it shows the author or cause of the noun of which we speak ; an example will make it clearer.

When we say, *the heat of the sun* ; in this example, *of the sun* is the genitive case, because the sun is the author and the cause that produced the name *heat* ; and so, in the following example, *the length of the street, the father's son, the fruit of the tree, the beauty of Paris*.

The word genitive comes from *gignere*, which signifies to produce.

The dative is marked by the articles *to the* and *to*, for the singular and plural ; example, *to the sun, to the prince, to London, to the men, to the houses, &c.*

The dative serves to make known to whom, or to what, we give or address the thing spoken of : as, *to give alms to the poor ; to write to the king, to the queen, to London, to Rome*. The word dative comes from *dare*, to give.

The accusative is like the nominative, and the articles are the same : as, *the sun, the earth, the women*.

The word accusative is derived from the Latin *accusare*, to accuse.

The only difference between these two cases is, that the nominative is before the verb, and the accusative after it.

To distinguish the nominative from the accusative, you have only to remember, that the nominative names  
the

the person or thing that makes the action of the verb, and the accusative accuses or names that which receives it : example, *the king loves the queen*.

*The king* is the nominative case, because it is the king that makes the action of loving : and *the queen* is the accusative, because it is the queen that receives the action of loving from the king.

\* \* Note, that the accusative is generally put after verbs active, and prepositions ; as, *I behold the sun, with the princes, for the king, &c.*

The vocative is always distinguished by the interjection *o* : it is used in calling out to a person : example, *O Peter, O Paul, &c.* Most commonly we put no article at all to express the vocative ; as, *Sir, Madam, Mary, Peter, &c.*

The word vocative comes from *vocare*, to call.

The ablative, in English, is expressed by the articles *from the, from, and by*.

The ablative is generally put after the verbs passive. Now, the ladies, and those who do not understand Latin, will easily know what a verb passive is, being always composed of two verbs ; the first of which is some tense of the verb *essere*, to be, and the other a participle ; so that these two together make a verb passive, after which the ablative case is put : example, *I am esteemed by the king*.

The ablative is also used after the following verbs ; *to take away, to receive, to obtain, to separate, &c.*

#### Examples :

<i>To take from the . . . hands.</i>	} The last words are in the abla- tive case.
<i>I have received from the prince.</i>	
<i>He is separated from . . . me.</i>	
<i>I came from . . . . Italy.</i>	

The word ablative derives its origin from the Latin *ablatum*, which signifies taken away ; *I am beloved by the prince. I have received a hundred pounds from the prince.*

This is the same thing as if I should say, *I have received from the prince, his love, and a hundred pounds.*

When

When the pupil is sufficiently versed in the foregoing particulars, and understands the meaning of tenses, genders, numbers, and persons, he may then be exercised in the parts of speech contained therein :

For example,

*The soldiers who fight bravely for their king, are esteemed and praised by the whole kingdom.*

*The*, is a definite article, of the plural number, of the masculine gender, and the nominative case.

*Soldiers*, is a noun substantive, of the same number, gender, and case.

*Who*, a pronoun relative of the plural number, and nominative case.

*Fight*, a verb of the present indicative, and third person plural.

*Bravely*, an adverb.

*For*, a preposition.

*Their*, a pronoun possessive.

*King*, a noun substantive, masculine, in the accusative singular.

*Are*, a verb in the third person plural, and present indicative.

*Esteemed*, a participle.

*Are esteemed*, a verb passive, of the third person plural, and present indicative.

*And*, a conjunction.

*Praised*, a participle.

*Are praised*, a verb passive, of the third person plural, and present indicative.

*By*, a preposition.

*All*, a pronoun improper.

*The*, an article definite.

*Kingdom*, a noun substantive, masculine.

*By the whole*, in the ablative ; because *are esteemed*, and *are praised*, are both verbs passive, and require an ablative case after them.

It will be found extremely difficult for those who do not understand Latin, to speak or write Italian correctly, without perusing this short Introduction ; the study of it, therefore, will not only be of great assistance to them,

them, but also, in the end, save them much time and trouble.

When this Introduction is perfectly understood, the next thing is, to acquire the method of finding out the words in a Dictionary, in which they are all placed in alphabetical order.

Observe,

Nouns substantive are to be found by their singular number, and not by their plural: therefore you must not look for *heavens, horses, &c.* but *heaven, horse, &c.*

Nouns adjective are sought for by the masculine, and not by the feminine: for example, to know the Italian of *fine*, you must look for *béllo*, and not *bélla*.

The method of finding out verbs in a Dictionary, is by their infinitives. In English, the infinitive is known by the particle *to* placed before the verb, as *to love, to sing*. In Italian, the infinitives terminate in *dre, ére, or ire*. So that if I want to know the infinitive of *amido, crediamo, sentiamo*, I must not look for *amo, crédo, sénto*, but for *amdre, crédere, sentire*, and so form them according to the rules of each conjugation.

The Augmentatives and Diminutives, or nouns increased or diminished in their signification, are very rarely given in Dictionaries; the Rules, therefore, for their formation, will be found explained where the noun is treated of.

END of the INTRODUCTION.

THE

# THE ITALIAN MASTER.

## PART I.

THE first thing necessary to be acquired is, the ITALIAN PRONUNCIATION; this is confined to some syllables which the Italians pronounce differently from the English, as may be seen at the end of this discourse, where the whole difficulty of the Italian pronunciation is included in a period of seven lines.

### *Of the Italian Pronunciation.*

THE Italian language contains twenty-two letters, which are pronounced by the Tuscans in the following manner: in some other parts of Italy, they pronounce the letters *b, c, d, g, p, t, z*, as with a single *e* after them, saying *be, tche, de, &c.*: but the pronunciation of TUSCANY, which is now the most approved and fashionable, is, as nearly as can be expressed in writing, as follows:

Pronounced	{	aa, or ar,	M N O P Q R S T U V Z	{	Pronounced	{	emmay,
		bee,					ennay,
		tchee,					o,
		dee,					pee,
		a,					coo,
		effay,					erray,
		dgge,					essay,
		acca,					tee,
		e,					oo,
		ee, consonant,					voo,
		ellay,					dzaita.

Hence

Hence it appears, that the Italian pronunciation is very different from the English, and we must be careful to sound the letters, as nearly as possible, as they are marked in the preceding alphabet.

The Italians have no such letters as *k*, *w*, *x*, or *y*; at least they never make use of them, except in writing foreign names, as, *Stockholm*, *Xenócrates*, &c. and then they pronounce the former word as if it were a *c* instead of *k*; and the latter, as if it were an *S* instead of the letter *X*. You are also at liberty to write *Stocolm* and *Senócrates*.

The letters are divided into vowels and consonants, as has been already remarked in the Introduction.

## V O W E L S.

### *Of the Pronunciation of the Vowels.*

The vowels, which are *a*, *e*, *i*, *o*, *u*, are pronounced *ar*, *a*, *e*, *o*, *oo*.

*A* is always sounded open and broad, like *ar* in the English word *arm*, *art*, thus *amo*, I love; pronounce *armo*, &c.; when *a* is accented at the end of a word, *à*, it has a quicker, louder, and sharper tone than otherwise; thus in *calamità*, calamity, *the à* must be pronounced sharper and louder than in *calamita*, a loadstone.

*E* is never mute in Italian, as it often is in French, but it has two sounds, one close and one open; it is close as in the English words *mellow*, *bent*, *bet*, *pet*, &c.; thus, *béne*, good; *bezzi*, money; *pezzo*, a piece, &c.; it is generally close in Italian words derived from the Latin, as *sélva*, from *sylva*, wood; *pésce*, from *piscis*, fish, &c. &c.; *e* is always close at the end of words of more than one syllable; example, *Arse di speme*, *e perde il cor dolente*; he was inflamed with hope, and his heart is overwhelmed with grief.

*E* has an open sound, like *a* in *tape*, *faith*, &c.; as, *tèma*, a theme, pronounce *tamar*; *Mazeppa*, &c. &c.  
*E* is

*E* is open before *st*, in nouns substantive, as *festè*, a festival; *veste*, a garment; *arresto*, an arrest.

N. B. Exceptions to the above rule are, *ceste*, a tuft of grass; *destino*, destiny; *destrezza*, dexterity; *mezzia*, sadness.

*Mèle*, with an open *e*, pronounced *malay*, signifies honey; and with *e* close, pron. *melley*, signifies apples.

*I* is pronounced like *ee* in the English word *feet*; as, *diritto*, direct, pronounce *daereto*; *cimiterio*, a church-yard, pronounce *tcheemetareo*.

*O* has two sounds, one close, as in the words *vol*, *dol*, *don*, *cord*, *tom*; as, *volere*, to be willing, &c.; and the other open and broad, as in *dore*, *store*, *more*, &c. as *povero*, poor; *morte*, death, &c.

*Of—O—close.*

*O* (like *E*) is generally close in Italian words derived from the Latin; as, *dolce*, from the Latin *dulcis*, sweet; *molto*, from *multum*, many; *volgo*, from *vulgus*, vulgar, &c. &c. which words pronounce, softening the *o* a little, *doltche*, *molto*, *volgo*.

*O* is close when accented, in words ending in *one*, *ora*, *bre*, *oso*; as, *orazione*, prayer; *qualora*, whenever; *Signóre*, Sir; *amoroso*, amorous.

*O* is also close before *l*, *m*, *n*, *r*; as, *volere*, to be willing; *tomba*, a grave; *barone*, baron; *corte*, a court.

(N. B.) Except when preceded by *i* or *u*.)

*O* is close before *gn*; as, *Bologna*, which pronounce *Bolonnia*; *bisogno*, want, pronounce *bisonno*, &c. &c.; and it is also close before *s* in adjectives; as, *amoroso*, amorous, &c.

*Of—O—open.*

*O* is pronounced open when preceded by *i* or *u*; as, *chioma*, head of hair, pronounce *Keomar*; *Giòve*, Jove, pronounce *Jove*; *cuore*, a heart, pronounce *core*. The final *o*, when accented, is likewise open, as, *amò*, *partò*, &c.; and so it is in all monosyllables, as, *fò*, *sò*, *vo*, &c.

*O* is also open before *s* in substantives; as, *rosa*, a rose; *sposa*, a spouse.

*U* is pronounced like *oo* in English; example, *publicazione*, pronounce *pooblecatseonay*.

Observe,

Observe, that this example gives the pronunciation of the five vowels.

Diphthongs are the union of two vowels : Triphthongs of three. They are pronounced distinctly, and yet form but one syllable : as, *mái*, never ; *i míti*, mine ; *i tuói*, thine ; *i suói*, his : but to pronounce them properly, we should hear them sounded by a Master. See the collection of syllables and words of most difficult pronunciation, where we speak of *u* before *o*, after treating of the pronunciation of consonants.

## CONSONANTS.

### *Of the Pronunciation of Consonants.*

THE consonants *b, d, f, l, m, n, p, r*, are pronounced as in English.

Some of the consonants vary from the English pronunciation, especially *c, g, z*, to which may be added *h, t*, and *s*, and upon each of which there are several particulars to be observed.

*C*, before the vowels *a, o, u*, and before the consonants *l, r*, is pronounced the same as in English ; for instance, *cása*, a house ; *cóllo*, a neck ; *cúra*, care ; *Cristo*, Christ ; *cléménza*, clemency ; *crudéle*, cruel.

*C*, before the vowels *e* or *i*, sounds like *che* and *chi* in the English words *cherry* and *chick* ; examples :

		Pronounce
<i>Césare</i> ,	<i>Cæsar</i> ,	<i>Chésare</i> .
<i>Cecità</i> ,	<i>blindness</i> ,	<i>checheetà</i> .
<i>Città</i> ,	<i>a city</i> ,	<i>chittà</i> .

If two *cc*'s come before the vowels *e* or *i*, the former is sounded as *t*, and the latter like *che* in *cherry* : example, *accénto*, an accent, pronounce *atchénto* ; *brác-cio*, an arm, pronounce *brátcheo*.

When, after *ci*, there is a vowel : as, *cia, cie, cio, ciu*, it must be pronounced as one syllable, so as to



lose, in some measure, the sound of the vowel *i*; examples, *Francia*, *cielo* *bacio*, pronounce *Fránchea*, *cheaylo*, *bácheo*.

The syllables *sce*, *sci*, are pronounced *sha*, *she*: example, *scemáre*, to diminish, pronounce *shaymáre*; *lasciáre*, to leave, pronounce *lashedáre*.

*Ch* is used instead of, and pronounced like, the letter *k*, which the Italians never use but in foreign names; as, *Bochsa*, pronounce *Boksa*.

The syllables *che*, *chi*, whether in the beginning or at the ending of a word, are pronounced *ka*, *ké*: example, *cherubíno*, a cherubim; *chiódo*, a nail; *gióvénchi*, heifers: pronounce *kayrubeeno*, *keódo*, *gióvénkee*.

*F* is used by the Italians instead of *ph*, as, *Efeso*, Ephesus; *filósofo*, philosopher; *frase*, phrase.

*G* before the vowels *a*, *o*, *u*, and before consonants, is pronounced as in English: example, *gábbia*, a cage; *góbbo*, hunchbacked; *gústo*, taste; *grádo*, a degree; *grído*, a cry.

*G* before the vowels *e* or *i*, as *ge*, *gi*, is pronounced as if there were a *d* before the *g*: example, *gélo*, frost; *giro*, a turn; pronounce *dgailo*, *dgeero*.

When two *gg*'s precede the vowels *e*, *i*, the first *g* is pronounced as a *d*, and the last as a *g*: for example, *oggétto*, an object; *oggi*, to-day; read *odgétto*, *odgi*. But as well in *gélo* and *giro*, as in *oggétto* and *oggi*, &c. we must not dwell much on the *d*, but pronounce it so smoothly, as to render it almost imperceptible to the ear.

When after the syllable *gi* there is a vowel, as *gia*, *gio*, *giu*, the *g* must not be sounded at all, and the *i* is pronounced like an English *j*; for instance, *giardino*, *giórno*, *giúdice*, pronounce *jardino*, *jórno*, *júditichay*.

*G* before an *li*, is pronounced liquid, as in William, million, &c.; examples, *figlio*, *fóglio*, *piigliáre*, read *fillio*, *fóllio*; *pilliáre*; except *négligenza*, *negligere*, and *Anglia*, where the sound is the same as in English.

The syllables *gua*, *gne*, *gni*, *gno*, *gnu*, are pronounced something like *nniar*, *nnie*, *nni*, *nnio*, *nniu*: for example, *guadagnáre*, to gain; *agnéllo*, a lamb; *ignúdo*, naked; *incógnito*, unknown; read *guadanníare*, *anníello*,

*anniello, inniúdo, incónnieeto.* In short *gn*, before a vowel, retains the same sound, as in the French words *Allemagne, Espagne, montagne.*

The syllables *ghe, ghi*, are pronounced like *gue*, and *gui*, in the English words *guest* and *guide*; as, *bottéghe*, shops, sound *bottégue*; *luóghi*, places, sound *luógui*.

The letter *h* is never aspirated, nor pronounced at the beginning of words; as, *ho*, I have, &c. But according to the modern orthography, all words are written without an *h*, except the three persons singular, and the third person plural of the present indicative of the verb *avére*; and this in order to distinguish the verb *ho* from the sign of the vocative *o*, or from *o* the conjunction: as likewise *háí* from *ái*, the article, in the dative plural masculine gender, *ái signóri*, to the lords or gentlemen; and lastly, *ha* from the dative indefinite, *a Piétro*, to Peter; and *hánno* from *anno*, which signifies a year.

The Italians never pronounce the letter *h*, and in their present practice they even omit it in writing, except when it happens to be preceded by a *c* or *g*, as in the words *chiáro*, clear; *chiáve*, a key; *piághe*, wounds, &c.

The letter *j* is considered sometimes as a consonant and sometimes as a vowel; as a consonant, when it makes a syllable with a vowel, as in *ajuto, jeri*; though, according to the present orthography, they write indiscriminately *ajuto* or *aiuto, jeri* or *ieri*.

It is considered as a vowel when it makes a syllable with a consonant, as in the plural of the names ending in *io* short, in the singular, which take a *j* in the plural; as *principj, tempj*; where it is pronounced long, almost as a double *i*.

*S*, in the beginning of words, is pronounced as in English: for example, *salúte, sóle, sále, singoláre, sérvó, sópra.*

*Sa*, in these words, *cosa*, a thing; *rósa*, gnawed, must be pronounced like the first syllable of *salúte*, that is to say, strong.

The same may be said of all adjectives ending in *úso*; as, *glorióso*, glorious; *vittorióso*, victorious; as well

well in the singular as in the plural, masculine and feminine.

With regard to adjectives terminating in *ese*, and to words in *uso*, the letter *s* must be pronounced as in the English words *misery*, *desire*, &c. except *fuso*, a spindle, where the *s* must be sounded, as in *salute*.

*Così*, in like manner, is pronounced *cossì*, that is, with a strong hissing sound, as if there were two *ss*'s, and dwelling upon the last.

Pronounce, then, the letter *s*, between two vowels, like a *z*; as, *sa*, *se*, *si*, *so*, read and pronounce them as if they were written *za*, *ze*, *zi*, *zo*; but in all words that have *si* added to them, as *scrivesi*, they write, *s* preserves its natural sound.

In the following words, the syllable *ti* is pronounced hard; as, *simpatia*, sympathy; *natio*, native, or genuine; *malattia*, illness; *questione*, question; *molestia*, trouble; and a few verbs, as *tiene*, *potiute*, *patiamo*, *patiute*, which are to be acquired only by practice.

*V*, in Italian, is pronounced as in English.

\* \* Observe, that when two *vv*'s come between two vowels, we must pronounce only one of them. The Italians make use of two, to indicate that those verbs are derived from the Latin. You must also mind to dwell somewhat longer upon the vowel which precedes the two *vv*'s. Thus it ought to be pronounced as if it were detached from the remainder of the word, or as if they wrote *a-venire*, *a-ventizio*, instead of *avvenire*, *avventizio*. We meet with some Italian words which are written with two *vv*'s, although not of Latin origin; as, for instance, *avvantaggio*, *avverare*, &c.

### Of Z, and Zz.

*Z* single and double, are pronounced three ways; like *dz*, like *s*, and like *ts*:—the general rules are as follow—to pronounce it like *dz* in all words in which the *z* is used both in Italian and English.

### EXAMPLES.

	EXAMPLES.	Pronounce
<i>gazétta,</i>	gazette,	<i>gadzétta</i>
<i>Lázzaro,</i>	Lazarus,	<i>Ládzaro</i>
<i>zéffiro,</i>	zephir,	<i>dzéffero</i>
<i>zodiaco,</i>	zodiac	<i>dzodéarco</i>
<i>zóna,</i>	zone	<i>dzóna, &amp;c. &amp;c.</i>

Z is also pronounced like *dz*, when it stands either before or after the vowels *e* or *o* open.

	EXAMPLES.	Pronounce
<i>grézzo</i>	clownish	<i>gredzzo</i>
<i>lezza</i>	stink	<i>ledzzo</i>
<i>Mazeppa</i>	Mazeppa	<i>Madzeppa</i>
<i>gazza</i>	magpie	<i>gadza</i>
<i>mezzo</i>	middle	<i>medzzo</i>
<i>rézza</i>	gauze	<i>rédiZZa</i>
<i>rózzo</i>	homely	<i>ródzzo</i>
<i>zeba</i>	goad	<i>dzaba</i>
<i>zelo</i>	zeal	<i>dzalo</i>
<i>Zenofonte</i>	Xenophon	<i>Dzenofontay</i>
<i>zeta</i>	Z	<i>dzata</i>
<i>zendado</i>	tiffany	<i>dzendádo</i>
<i>zibetto</i>	civet	<i>dzebétto</i>
<i>zénzero</i>	ginger	<i>dzénzaro</i>
<i>ziffera</i>	cypher	<i>dzeffara</i>
<i>zigríno</i>	chagreen	<i>dzegreeno</i>

Z is pronounced something like *s* in the word *safe*, in all words terminating in *anza*, *enza*, and *enza*—

	EXAMPLES.	Pronounce
<i>ignoránza</i>	ignorance	<i>ignoránza</i>
<i>diligenza</i>	diligence	<i>diligénza</i>
<i>paziénza</i>	patience	<i>patsiénza</i>
<i>prudénza</i>	prudence	<i>prudénza</i>
<i>Magónza</i>	Menta	<i>Magónza, &amp;c. &amp;c.</i>

Z (single as well as double) is pronounced like *ts* in all words in which it is followed by two vowels, the first being *i*, as *Fázio*; *grázia*, grace; *spázio*, space; *azíone*, action; *zio*, uncle; &c. &c.: pronounce *Fatsio*, *gratsia*,

*gratsia, spatsio, atsionay, tsio.* It is also pronounced as *ts*, when preceded by *l* or *r*; as,

	EXAMPLES.	Pronounce.
<i>calza</i>	stocking	<i>caltsa</i>
<i>forza</i>	force	<i>fortsa</i>
<i>sbalzo</i>	a jump	<i>sbaltso</i>
<i>scorza</i>	bark	<i>scortsa</i>
<i>terzo</i>	third	<i>tertso, &amp;c. &amp;c.</i>

Exceptions—*garzône*, a boy; and *orzo*, barley; in which the *z* has rather a softer sound.

All the other *Z*'s (single and double) are pronounced like *ts*, when before or after an *e* or *o* close.

	EXAMPLES.	Pronounce
<i>Arezzo</i>	Arezzo	<i>Aretso</i>
<i>avvezzo</i>	accustomed	<i>avvetso</i>
<i>bellezza</i>	beauty	<i>belletsa</i>
<i>bezzo</i>	a small coin	<i>betso</i>
<i>disprezzo</i>	contempt	<i>dispretso</i>
<i>fazzolétto</i>	handkerchief	<i>fatsolétto</i>
<i>gentilezza</i>	gentility	<i>gentilétsa</i>
<i>nózze</i>	a wedding	<i>nótse</i>
<i>pezzo</i>	a piece	<i>pétso</i>
<i>pózzo</i>	a well	<i>pótso</i>
<i>prezzo</i>	prize	<i>prétso</i>
<i>ribrézzo</i>	fear	<i>ribkrétso</i>
<i>zeppo</i>	block	<i>tseppo</i>

Observe, that all words with *z*, pronounced either like *dz* or *ts*, require a slight pause or stress on the *d* or *t*, thus *mezzo*, *gentilezza*, *nozze*, pronounce *méd-zo*, *gentilét-sa*, *nót-se*, &c.

### *A Collection of Words and Syllables, most difficult to be pronounced.*

BEFORE you proceed to this collection, attend to the pronunciation of the syllables, *cia*, *cie*, *cio*, *ciu*; *sce*, *sci*, *scio*, *sciu*, *già*, *gie*, *gio*, *giu*; *gli*, *glia*, *glio*.

Ce,

*Ce, ci*, pronounce as *che, chi*, in *cherry* and *chick*.

*Ciceróne, céci, decità, cénere, cénà, cenáre, cérchio, cíbo, città, citáre, accénto, bácio, ciaschedúno, ciélo, cioè, ciúrma.*

*Che, chi*, pronounce *ka, kee*.

*Che dite? che fáte? che voléte? chi cercúte? chi voléte? chi domandáte?*

*Ge, gi, gli*, pronounce *dge, dgi, lli*, as in *million, William, &c.*

*Gésto, génio, gélo, génte, giro, giúdice, maggióre, leggiádro, giòrno, giòvane, Giúgno, fíglío, pigliáre; gionchíglia, fóglio, orgóglio, sággio, Mággio.*

*Gna, gne, gnì, gno, gnu*, pronounce *nniar, nnia, nniee, nnio, nnioo*, in one syllable; as we have already observed when treating of the pronunciation of consonants.

*Bagnáre, guadagnáre, légna, ingegnéro, magnífico, pégno, légno, signóre, ingégno, ignúdo.*

*Scia, sce, sci, scio, sciu*, pronounce *shea, sha, she, sho, shiu*. *Sciática, scégliere, discifráre, disciógliere, asciútto.*

*Sa, se, si, so.*

Attend to the pronunciation of *salúte, cósà, rósà*, (participle), *róso, spósa, cása, virtúoso, costì*.

*U*, pronounce *oo*.

*Tu, virtù, pugnáre, púgno, matúro, funéstò, múro, brúno.*

*U*, before *o*, pronounce *o*.

But when those two vowels form but one syllable, the *u* must be pronounced almost insensibly.

*Buóno, fuóco, giuóco, figliuólo, figliuóla.*

Except from this rule, *túo, súo, subócero, subócera, virtúoso, &c.* because the *u* and *o* are two syllables.

The Florentines, in the words *buóno, fuóco, &c.* pronounce the *u* rather stronger than the Romans, who indeed sound those words in such a manner, as if there were no *u* at all.

V v,

*V v*, pronounce *v*.

*Avvenire, inavvertenza, avvézzo, avvénito.*

Remember what has been said of the pronunciation of the consonant *v*.

*Z*, or *zz*, pronounce *ts*.

In the words *nózze, fazzolétto, pózzo, pazzia, pázzo, &c.*

*Z*, or *zz*, pronounce *dz*.

In the words *mézzo, Lázzaro, zóna, zodiaco, zigrino, rózzo, &c.*

*Z*, pronounce *s*.

In words ending in *anza, enza, onza*; example, *ignoránza, diligénza, Magónza.*

To acquire the true Italian accent, it will be necessary attentively to read over the following lines, in which all the difficulties lie in the syllables marked with a star: whoever has learned to pronounce these properly, will soon be master of the Italian pronunciation.

### *An Exercise for Italian Pronunciation.*

*Ciaschedúno sa, che còme non v'è cosa, che più dispiaccia a Dio, che l'ingratitude ed inosservánza de' suoi precétti; così non v'è niente che cagióni maggiormente la desolazione dell' univérso, che la cecità, e superbia degli uómini, la pazzia de' Gentili, l'ignoránza ed ostinazione de' Giudei e scismatici.*

“ Every one knows, that as there is nothing which displeases God more than ingratitude, and the neglect of his commandments: so there is nothing that occasions the desolation of this world more than the blindness and pride of men, the folly of the Gentiles, the ignorance and obstinacy of Jews and schismatics.”

A

*A Recapitulation of the Italian Pronunciation.*

	PRONOUNCE.	EXAMPLE.	PRONOUNCE.
A	ar	arte	arte
C	ca	cása	Kasa
	co	accénto	attchento
	ce	céna	chena
	che	che	ka
	chi	chi	ke
	ci	città	chittá
	cia	ciascúno	chiascoono
	cie	ciélo	chielo
	cio	bácio	batcheo
	cru	crudéle	crudaylay
E (close)	bet	<del>bet</del>	bets-e
(open)	ta	téma	tama
G	ga	gábbia	gábbia
	ge	génio	dgaynio
	ghe	bottéghe	bottérey
	ghi	luóghi	luógui
	gi	giro	dgeero
	gia	giardíno	jardino
	gie	Gesù	Jaysoo
	gio	Gióve	Jóvay
	giu	giksto	joosto
	glo	glória	glória
	gli	pigliáre	pilllare
	gna	regnáre	renniare
O (close)	vol	<del>volere</del>	vólere
(open)	po	póvero	póvero
S (strong)	san	sénto	sánte
(soft)	sa	guisa	gwesta
sce	she	scena	shana
sci	shi	lasciáre	lashearay

\* As in che-rish.      † As in shi-vary.



	PRONOUNCE.	EXAMPLE.	PRONOUNCE.
U	oo	<i>virtù</i>	veretóo
before o	o	<i>buóno</i>	bono
V	viv	<i>vivere</i>	vívere
vu		<i>avvenire</i>	a-venire
Z as s	sa	<i>diligénza</i>	diligensa
ts	fats	<i>Fazio</i>	Fatsio
dz	dze	<i>Zéfiro</i>	dzef'ero

*N. B. Notwithstanding the foregoing copious illustration of this essential part of the Italian language, a natural and correct pronunciation can only be acquired by an attentive ear to the lessons and accentuation of an experienced Master.*

## CHAP. I.

### *Of ARTICLES in general.\**

The articles *il* or *lo*, *la*, *del*, *dello*, *della*, *al*, *allo*, *alla*, *dal*, *dallo*, *dalla*, *i*, *gli*, *le*, are called definite articles, because they mark and define the masculine or feminine gender, and the singular or plural number of nouns, to which they are prefixed.

The Definite articles have six cases, the nominative, genitive, dative, accusative, vocative, and ablative.

The Indefinite article may be put before the masculine as well as the feminine gender, before the singular as well as the plural number.

The indefinite articles in Italian are the following monosyllables :

*di*, *a*, or *ad* before a vowel, *da*.

*Di* may be put before a noun masculine as well as feminine ; as, *una corona di re*, a king's crown ; *una libbra di pane*, a pound of bread : the words *re* and *pane* are masculine : *un cappello di paglia*, a straw hat ; *tre libbre di carne*, three pounds of meat : the words *paglia* and *carne* are of the feminine gender.

The indefinite article *di* is also put before the plural as well as the singular number : example, *una corona di fiori*, a crown of flowers ; *un tondo di capperi*, a plate of capers.

The indefinite article has but three cases, the genitive, dative, and ablative.

*Of* is expressed in Italian by *di* ; *to* by *a* or *ad* before a vowel ; *from* by *da*.

### *Of the Definite Articles.*

THE English Language has but one definite article, namely, *the*, which serves for both numbers.

The Italian has three, viz. *il* and *lo* for the masculine, and *la* for the feminine.

The article *il* is prefixed to masculine nouns beginning with a consonant, and makes *i* in the plural ; as, *il padre*, *i padri* ; *il fratello*, *i fratelli* ; *il libro*, *i libri* ; *il cielo*, *i cieli*.

The article *lo* makes the plural *gli*, and is put before two

two sorts of nouns, viz. before masculine nouns beginning with *s* and followed by a consonant; as, *lo stúdio*, *lo spírito*, *lo scoláre*; *gli stúdj*, *gli spírítì*, *gli scolári*; *lo spéccchio*, *gli spéccchi*.

If the letter *s* be followed by a vowel, we must make use of the article *il* and not *lo*; as, *il soldáto*, *il sacraménto*, *il signóre*, *il scólo*, *il supérbo*; and not *lo soldáto*, &c.

When the article *le* stands before nouns beginning with a vowel, we then retrench the vowel, and insert an apostrophe: examples, *l'amóre*, *l'onóre*, *l'ingégnò*, and not *lo amóre*, *lo onóre*, *lo ingégnò*; *gli amóri*, *gli onóri*, *gl' ingégni*, in the plural. The same may be said in regard to the article *la* for the feminine. We have touched upon this subject in the Introduction to the Italian tongue, in which are given some rules concerning the articles.

The article *la* serves for the feminine, and makes *le* in the plural; as,

<i>la cása</i>	<i>le cásse</i>	the houses
<i>la méssa</i>	<i>le mésse</i>	the masses
<i>la cámara</i>	<i>le cámaras</i>	the rooms
<i>la stráda</i>	<i>le stráde</i>	the streets
<i>la chiésa</i>	<i>le chiése</i>	the churches
<i>la térra</i>	<i>le térre</i>	the earths
<i>la pórtà</i>	<i>le pórtè</i>	the doors
<i>la stélla</i>	<i>le stélle</i>	the stars

### *Declension of the Masculine Articles il and lo.*

I do not put the accusative, because it is the same as the nominative; nor the vocative, because it is expressed by *o* in both languages.

Sing. Nom.	<i>il</i>	<i>lo</i>	the
Gen.	<i>del</i>	<i>dello</i>	of the
Dat.	<i>al</i>	<i>allo</i>	to the
Abl.	<i>dal</i>	<i>dallo</i>	from, and by the
Plur. Nom.	<i>i</i>	<i>gli</i>	the
Gen.	<i>dei, de'</i>	<i>dégli</i>	of the
Dat.	<i>ai, a'</i>	<i>ágli</i>	to the
Abl.	<i>dai, da'</i>	<i>dágli</i>	from, or by the

We

We do not use in the plural the articles *li, delli, alli, dalli*, as the ancients did. Yet they may be used in verse.

\* \* Note, To write correctly, we must not abridge the article *lo* in the plural, unless the following noun begins with an *i*; therefore you must write *gl' ingégni, gl' incéndj*, with an apostrophe, and *gli amóri, gli onóri*, without one. Nevertheless you are to make but one syllable of the article and the subsequent vowel: so that you must pronounce *glia-móri, glío-nóri*, and not *gli-a-móri, gli-o-nóri*. In this respect the Italian language is extremely delicate.

*Declension of the Feminine Article la.*

Sing. Nom.	<i>la</i>	the
Gen.	<i>della</i>	of the
Dat.	<i>alla</i>	to the
Abl.	<i>dalla</i>	from the
Plur. Nom.	<i>le</i>	the
Gen.	<i>delle</i>	of the
Dat.	<i>alle</i>	to the
Abl.	<i>dalle</i>	from and by the

\* \* You must not abridge *la* in the plural, unless the following word begins with an *e*; and therefore we write *l' eminénze, l' esecuzioni*, with an apostrophe, and *le anime, le invenzioni, le ombre, le ultime*, without one. And yet we write *le effigie* in the plural, to distinguish it from the singular, because this noun has the same termination in both numbers: you are to observe the same in regard to the word *eséquiv*.

*Declension of the Article il with a masculine noun, whose first letter is a consonant.*

Sing. Nom.	<i>il libro</i>	the book
Gen.	<i>del libro</i>	of the book
Dat.	<i>al libro</i>	to the book
Abl.	<i>dal libro</i>	from or by the book
		Plur.

Plur. Nom.	<i>i libri</i>	the books
Gen.	<i>dei libri</i>	of the books
Dat.	<i>ai libri</i>	to the books
Abl.	<i>dai libri</i>	from or by the books

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*The Declension of the Article lo before a masculine noun, whose first letter is an s, followed by a consonant.*

Sing. Nom.	<i>lo spécchio</i>	the glass (mirror)
Gen.	<i>déllo spécchio</i>	of the glass
Dat.	<i>állo spécchio</i>	to the glass
Abl.	<i>dállo spécchio</i>	from the glass
Plur. Nom.	<i>gli spécchj</i>	the glasses
Gen.	<i>dégli spécchj</i>	of the glasses
Dat.	<i>úgli spécchj</i>	to the glasses
Abl.	<i>dúgli spécchj</i>	from the glasses

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*The Declension of the Article la before a feminine noun beginning with a consonant.*

Sing. Nom.	<i>la casa</i>	the house
Gen.	<i>della casa</i>	of the house
Dat.	<i>alla casa</i>	to the house
Abl.	<i>dalla casa</i>	from the house
Plur. Nom.	<i>le case</i>	the houses
Gen.	<i>delle case</i>	of the houses
Dat.	<i>alle case</i>	to the houses
Abl.	<i>dalle case</i>	from the houses

The article *la* is also prefixed to feminine nouns beginning with an *s*, followed by a consonant; as, *la strada*, *le strade*, the street, &c.

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*The Declension of the Article lo, with an apostrophe, or elision.*

Sing. Nom.	<i>l'amóre</i>	the love.
Gen.	<i>dell' amóre</i>	of the love
Dat.	<i>all' amóre</i>	to the love
Abl.	<i>dall' amóre</i>	from the love

Plur.

Plur. Nom.	<i>gli amóri</i>	the loves
Gen.	<i>degli amóri</i>	of the loves
Dat.	<i>agli amóri</i>	to the loves
Abl.	<i>dagli amóri</i>	from the loves

*The Declension of the Article la, with an apostrophe.*

Sing. Nom.	<i>l'ánima</i>	the soul
Gen.	<i>dell' ánima</i>	of the soul
Dat.	<i>all' ánima</i>	to the soul
Abl.	<i>dall' ánima</i>	from the soul
Plur. Nom.	<i>le ánime</i>	the souls
Gen.	<i>délle ánime</i>	of the souls
Dat.	<i>álle ánime</i>	to the souls
Abl.	<i>dálle ánime</i>	from the souls

\* \* Observe, that the English have no variation in their articles for the plural; they say, *the men, the women*: the Italians have an article for each gender in the plural, *gli uómini, le dónne, i líbri, le stélle*.

### *Of the Indefinite Article.*

THE Indefinite article has but three cases, and serves, as we have already mentioned, for the singular and plural, for the masculine and feminine.

Gen.	<i>di</i>	of
Dat.	<i>a, or ad</i> before a vowel,	to
Abl.	<i>da</i>	from, or by.

*The following example will show, that nouns declined by the Indefinite Article have no article in the nominative, accusative, or vocative.*

Nom.	<i>Róma</i>	Rome
Gen.	<i>di Róma</i>	of Rome
Dat.	<i>a Róma</i>	to Rome
Acc.	<i>Róma</i>	Rome
Voc.	<i>o Róma !</i>	o Rome !
Abl.	<i>da Róma</i>	from Rome

The

The Indefinite article is used in declining the nouns that have no article in the nominative; such as the names of angels, *d'àngeli*; of men, *d'ubmini*; of cities, *di città*; of months, *di mesi*; as also the Pronouns personal, demonstrative, interrogative, and relative; for example, *London, January, February, March, April, me, thee, him, we, you, this, that, those, these, who, &c.*

Who or which, in Italian *quále*, may be declined by the Definite articles: for we say, *il quále* and *lo quále*, *del quále* and *della quále*.

The Indefinite article may also be prefixed to all other sorts of nouns, as I have already observed: for we say, *una libbra di páne*, a pound of bread; *un cappello di paglia*, a straw hat; *una tazza d'argento*, a silver cup; *un vestito di pánno*, a cloth suit.

If the Indefinite article *di* or *da* precedes a noun beginning with a vowel, we must make an elision in the genitive, and use *ad* in the dative; as, nominative, *António*; genitive, *d' António*; dative, *ad António*; accusative, *Aptónio*; ablative, *da António*.

\* \* Observe, that in speaking of any part of the body, it is more elegant to make use of the indefinite than the definite article; hence we say, *mi trarrà l'ánima di córpó*, he will tear my soul from my body; *mi tógliè il libro di máno*, &c. he takes the book out of my hand, &c.

The Indefinite article is also put before infinitives, and signifies to; as, it is time to speak, to sleep, to read, to study, to write, to love, to go; *è tempo di parlàre, di dormire, di leggere, di studiàre, di scrivere, d'amàre, d'andàre*; but we make an elision when the verbs begin with a vowel; as, *d'amàre, d'andàre*.

\* \* Note, Whenever you meet with *of* and *to* in English, remember they are the indefinite articles; and then you must make use of the indefinite article *a* or *ad* in Italian,

*Remarks on the Articles.*

First, *Him* or *it* before a verb is always expressed by *lo*; as, I see him or it, *io lo vedo*; we know it, *noi lo sappiamo*; I know it, *io lo so*.

Secondly, *Her* or *it* before a verb is expressed by *la*: example, I know her, *io la conosco*; I do not know her, *non la conosco*.

Thirdly, *Them* before a verb is expressed by *li* for the masculine, and by *le* for the feminine: example, *io li vedo*, or *io le vedo*, according to the gender.

Fourthly, The words *lo*, *la*, *li*, *le*, must be always put after the adverb *ecco*, and also after the infinitives and gerunds; as, there he is, *eccolo*; there she is, *eccola*; there they are, *eccoli* for the masculine, and *eccole* for the feminine; to see him, we must say, *per vederlo*, because *vedere* is in the infinitive: in like manner, to express *seeing him*, we must not say, *lo vedendo*, as is done in French, but *vedendolo*, because *vedendo* is a gerund, and the Italian rule requires that these words, *lo*, *la*, *li*, *le*, should always follow the infinitive and gerund, as also the word *ecco*, as in English, but never precede them as in French.

\* \* \* Remember, that we have been speaking of the words *lo*, *la*, *li*, *le*, and not of the articles *lo*, *la*, *li*, *le*, and that a little above, we said also the words *lo*, *la*, *li*, *le*, because these words *lo*, *la*, *li*, *le*, when they precede verbs, are not articles, but relative pronouns. They are articles only when they precede nouns or pronouns.

Fifthly, The preposition *in* is sometimes expressed in Italian by *in*; as, in Paris, *in Parigi*; in France, *in Francia*; in a room, *in una camera*; in a fire, *in un fuoco*; in all the earth, *in tutta la terra*; in a (drinking) glass, *in un bicchiere*; in a bottle, *in una bottiglia*.

When the preposition *in* is followed by the article *the*, or by a pronoun possessive, as, *in the*, *in my*, *in thy*, *in his*; we must render it by *nel*, *nello*, *nella*, *nei*, *negli*, *nel mio*, *nel tuo*, *nel suo*: example, in the garden, *nel giardino*, and not *in il giardino*.

In the spirit, *nello spirito*, and not *in lo spirito*: the ancients made use of *in lo* and *in la*.

We



We say, *nello spírito*, because *spírito* begins with an *s* followed by a consonant.

In the house,	<i>nélla cása</i>
In the gardens,	<i>nei giardini</i>
In the fires,	<i>nei fuóchi</i>
In the spirits,	<i>négli spíriti</i>
In the houses,	<i>nélle cásé</i>
In my garden,	<i>nel mio giardino</i>
In thy book,	<i>nel tuo libro</i>
In his or her bed,	<i>nel suo létto</i>
In his or her room,	<i>nélla sua cámara</i>
In his or her books,	<i>ne' suoi libri</i>
In his or her rooms,	<i>nélle sue camere</i>

When *in* precedes the pronoun possessive of the masculine gender, in the plural, it is expressed by *ne'* with an apostrophe, and not by *nei*; as, in my book, *ne' miei libri*; which is practised to avoid a harshness of sound.

Sixthly, You see, by these examples, that *in the* is expressed in Italian by *nel* or *néllo*; in the feminine, by *nélla*.

*Nel* is placed before the same nouns that we put the article *il*, and in the plural it makes *nei* or *ne'*, in the.

*Néllo* is put before the same nouns that we put the article *lo*, and in the plural it makes *négli*.

*Nélla* is put before the same nouns as the article *la*, and in the plural it makes *nélle*.

We may express *in*, by *in*, when it is before a pronoun possessive feminine, by transposing the pronoun possessive at the end of the phrase; as, in my room, *in cámara mia*; in your house, *in cása vostra*; in his or her shop, *in bottéga sua*; but this rule is only for feminine nouns, and not masculine.

Seventhly, When after the preposition *with*, which in Italian is expressed by *con*, we find the article *the*, or a pronoun possessive, as, with the, with my, with thy, with his, we must not say, *con il*, *con lo*, *con la*, but *col*, *colla*, *coi*, *con gli*, *colle*: example, with the prince, *col príncipe*, and not *con il príncipe*.

With the hand,	<i>colla máno</i>
With the scholar,	<i>collo scoláre</i>

With

With the princes,	<i>coi principi</i>
With the princesses,	<i>colle principesse</i>
With the scholars,	<i>con gli scolari</i>
With my book,	<i>col mio libro</i>
With my pen,	<i>colla mia penna</i>
With your friends,	<i>co' vostri amici</i>
With my books,	<i>co' miei libri</i>

*Col* makes in the plural, *coi* and *co'*.

*Collo* makes *con gli*; *colla* makes *colle*.

Nevertheless, when the following words begin with the letter *s* and another consonant, it is more elegant to write *con lo* and *con gli*; thus you will say, *con lo strale*, *con lo scolare*, *con gli studj*; and *col* or *coll'*, when the word begins with a single consonant, or with a vowel.

Eighthly, When the preposition *with* is followed by a pronoun possessive, and this by a noun of quality, or kindred; as, with your majesty, with your highness, with your excellency, with his brother, with her mother, with her sister; *with* must then be rendered by *con*, as *con vostra maestà*, *con sua altèzza*, *con vostra eccellenza*, *con suo fratello*, *con sua madre*, *con sua sorella*, without using the article.

\* \* \* Observe, we may also make use of *col* and *colla*, by transposing the pronouns possessive after the noun, and say, *colla maestà vostra*, *coll' eccellenza sua*, *col fratello suo*, *colla madre sua*, &c.

Ninthly, If the pronouns possessive are in the plural, then we must express *with* by *co'* for the masculine, and by *colle* for the feminine; example, with my brothers, *co' miei fratelli*, and not *con miei fratelli*; with my sisters, *colle mie sorelle*, and not *con mie sorelle*; if you choose to insert the article, you must use the same transposition, and say, *coi fratelli miei*, *coi parénti vostri*, *cólle sorelle tue*, *colle madri nostre*, &c.

\* \* Note, The ancient authors, and some few modern ones, say *con il*, *con la*, &c.

## CHAP. II.

## Of NOUNS.

ITALIAN Nouns have but five terminations, viz. those of the five vowels, *a, e, i, o, u*.

They have but two genders, the masculine and the feminine.

Italian nouns have no variation of cases like the Latin; and it is the article only that distinguishes the case; example, nom. *il signóre*; gen. *del signóre*; dat. *al signóre*; acc. *il signóre*; voc. *ó signóre*; abl. *dal signóre*. Nom. plur. *i signóri*; gen. *dei signóri*; dat. *ai signóri*, &c.

\* \* Take notice, as a general rule, that all masculine nouns make their plural in *i*; example, *il pápa*, the pope, *i pápi*; *il pádre*, the father, *i pádri*; *il líbro*, the book, *i líbri*, &c.

Of Nouns ending in *a*.

Nouns ending in *a* are feminine, and form their plural in *e*; as, *la cása*, the house; *le cásse*, the houses; *la chiésa*, the church; *le chiése*, the churches; *la carrózza*, the coach; *le carrózze*, the coaches.

*Exceptions*.—First, All nouns ending in *ca* and *ga*, have an *h* in the plural between the *c* or *g* and the final vowel, to avoid the change of sound; as, *la mánica*, the sleeve, *le mániche*; *la piaga*, the wound, *le piághe*.

Secondly, Nouns ending in Italian in *tà*, and in English in *ty*, never change their Italian terminations in the plural; as, *la calamità*, calamity; *le calamità*, calamities; *l'autorità*, authority; *le autorità*, authorities; *la carità*, charity; *le carità*, charities.

\* \* Yet observe, that those nouns are syncopated or shortened, and their real termination is in *adé* or *ate*, according to the most ancient poets. In the plural they

they change their termination into *i*; thus we say, *béltade* or *béltate*, in the singular, and *béltádi* or *béltati* in the plural. I do not remember ever to have seen these nouns written in the plural with a *t*. Though the Italians sometimes make use of the termination in *ade*, yet it is better and more usual to say *bonàde* than *bonàde*, and *generosità* than *generositade*, &c.

Thirdly, Nouns masculine ending in *e*, form their plural in *i*; as, *pàpa*, *pàpi*; *profèta*, *profèti*.

### Of Nouns ending in *e*.

ALL Nouns ending in *e*, whether masculine or feminine, substantive or adjective, form their plural in *i*; example, *il pàdre*, the father; *i pèdri*, fathers; *la mère*, a mother; *le mādri*, the mothers; *prudènte*, *prudèti*, prudent.

Exceptions.—First, *Mille*, a thousand, which makes in the plural *mila*.

Secondly, the five following nouns, *re*, a king; *spécie*, a sort; *superficie*, a superficies; *effigie*, an effigy; *l'eséquie*, the funeral; which have no change of termination in the plural; for we say, *il re*, *i re*; *la spécie*, *le spécie*; *la superficie*, *le superficie*; *l'effigie*, *le effigie*; *l'eséquie*, *le eséquie*: without curtailing the article of the two last nouns in the plural to distinguish it from the singular *l'effigie*, *l'eséquie*.

Observe, that we seldom make use of the word *eséquie* in the singular.

I have taken no notice here of the noun *réquie*, repose, coming from the Latin word *réquies*, because I never saw an instance in which it was used in the plural. However, it would admit of no variation in the plural, any more than *re*, &c.

*Moglie*, wife, makes *mogli* in the plural.

*Rules for finding the Gender of Nouns in e.*

First, Nouns ending in *me* are masculine : example, *il costume*, the custom ; *il fiume*, the river ; *il rame*, the copper ; *il verme*, the worm.

There are two nouns in *me*, feminine, viz. *la fame*, hunger ; and *la speme*, hope.

Secondly, there are but four nouns in *re*, feminine ; viz. *la febbre*, the fever ; *la madre*, the mother ; *la torre*, the tower ; *la polvere*, the dust.

All the nouns in *ore* are masculine ; as, *il fiore*, the flower ; *il calore*, heat ; *il furore*, rage ; *lo splendore*, splendor ; *il cuore*, the heart ; *il predicatore*, the preacher.

There are four nouns in *re* of both genders, viz. *il* and *la carcere*, the prison ; *il* and *la cenere*, the ashes ; *il* and *la folgore*, the lightning ; *il* and *la lepre*, the hare.

Thirdly, Of the Italian nouns ending in *ine*, *ione*, and *one* ; some are masculine and some feminine ; as, *l'ordine*, the order ; *la grandine*, hail ; *la prigione*, the prison ; *il bastone*, the stick ; we say, *il fine*, when we take it for aim or design ; and *la fine*, when we mean the end ; though in the latter signification, it is usual also to say, *il fine* and *la fine*.

Fourthly, the following nouns in *nte*, are feminine ; namely, *la gente*, the people ; *la patente*, the patent ; *la sorgente*, the source ; *la corrente*, the current ; *la mente*, the mind, and perhaps some few more ; all the other nouns ending in *nte* are masculine, as *il dente*, the tooth ; *il ponte*, the bridge ; *il monte*, the mount ; *il gigante*, the giant, &c. We are speaking here only of nouns-substantive, not of adjectives.

There are three nouns in *nte* which have two genders, viz. *il* and *la fante*, a servant ; *il* and *la fronte*, the forehead ; and *il* and *la fonte*, a fountain.

Fifthly, The other different terminations in *e* keep the same gender, as in French and Latin : example, *il pesce*, the fish ; *la voce*, the voice ; *la croce*, the cross ; *il latte*, the milk ; *la lode*, the praise ; except,

*La gregge*, a flock or herd. We say likewise, *il gregge*, masculine in poetry.

Of

## Of Nouns in i.

THE Italian language has but few nouns terminating in *i*; they are the same in the plural as in the singular, and are distinguished by the articles; namely,

*Singular.*

<i>il dì,</i>	the day,
<i>il Lunedì,</i>	Monday,
<i>il Martedì,</i>	Tuesday,
<i>il Mercoledì,</i>	Wednesday,
<i>il Giovedì,</i>	Thursday,
<i>il Venerdì,</i>	Friday,
<i>la diócesi,</i>	a diocese,
<i>il barbagiánni,</i>	an owl,
<i>l' ecclissi,</i>	an eclipse,
<i>l' éstasi,</i>	an ecstasy,
<i>la perífrasi,</i>	a periphrasis,
<i>l' énfasi,</i>	an emphasis,
<i>la metamórfosi,</i>	a metamorphosis,
<i>la crisi,</i>	a crisis,
<i>la tési,</i>	a thesis,
<i>la Génesi,</i>	Genesis,
<i>un pári,</i>	such a one,

*Plural.*

<i>i dì, the days</i>
<i>i Lunedì</i>
<i>i Martedì</i>
<i>i Mercoledì</i>
<i>i Giovedì</i>
<i>i Venerdì</i>
<i>le diócesi</i>
<i>i barbagiánni</i>
<i>le ecclissi</i>
<i>le éstasi</i>
<i>le perífrasi</i>
<i>le énfasi</i>
<i>le metamórfosi</i>
<i>le crisi</i>
<i>le tési</i>
<i>i &amp; le pári.</i>

The last noun is of all genders and numbers; and we say *un pári vostro*, such a man as you; *una pári vostra*, such a woman as you; implying respect.

*Génesi* has no plural, and is of all genders. In Dante we meet with *lo Génesi*, but the generality of good writers say *la Génesi*.

There are also some proper names in *i*, as *Giovánni*, *Parígi*, *Nápoli*; and the numeral nouns, as *diéci*, *úndici*, *dódicti*, *trédici*, *quattórdici*, *quíndici*, *sédici*, *vénti*.

## Of the Nouns in o.

OF all the nouns in *o*, as well substantive as adjective, there are but very few feminine: *la máno*, and *l' éco*,

*l' éco*, are of this gender. Generally speaking, the rest are masculine, and make their plural in *i*: for example, *il fratello*, the brother; *i fratelli*, brothers; *il fazzoletto*, the handkerchief, *i fazzoletti*; *la mano*, the hand, *le mani*; *uómo*, man, makes *uómini* in the plural.

\* \* Note, that nouns-substantive in *aro*, more elegantly change their termination into *ajo*; thus we say,

*Gennáro* and *Gennájo*, January.  
*Febbráre* and *Febbrájo*, February.  
*Calzoláro* and *calzolájo*, a shoemaker.  
*Mortéro* and *mortájo*, a mortar.

There are some nouns in *o* which terminate in the plural more elegantly in *a* than in *i*, and then they become feminine in the plural: they are as follow:

<i>l' anello</i> ,	<i>le anella</i> ,	the rings
<i>il braccio</i> ,	<i>le braccia</i> ,	the arms
<i>il budello</i> ,	<i>le budella</i> ,	the bowels
<i>il calcagno</i> ,	<i>le calcagna</i> ,	the heels
<i>il cêrchio</i> ,	<i>le cêrchia</i> ,	the circles, hoops
<i>il ciglio</i> ,	<i>le ciglia</i> ,	the eyebrows
<i>il corno</i> ,	<i>le corna</i> ,	the horns
<i>il dito</i>	<i>le dita</i> ,	the fingers
<i>il ditello</i>	<i>le ditella</i> ,	the arm-pits
<i>il filo</i> ,	<i>le fila</i> ,	the threads
<i>il frutto</i> ,	<i>le frutta</i> ,	the fruit
<i>il gèsto</i> ,	<i>le gèsta</i> ,	the actions, feats
<i>il grido</i> ,	<i>le grida</i> ,	the cries
<i>il guscio</i> ,	<i>le guscia</i> ,	the shells
<i>il ginocchio</i> ,	<i>le ginocchia</i> ,	the knees
<i>il labbro</i> ,	<i>le labbra</i> ,	the lips
<i>il lenzuolo</i> ,	<i>le lenzuola</i> ,	the sheets (of a bed)
<i>il legno</i> ,	<i>le legna</i> ,	the sticks
<i>il mélo</i> ,	<i>le méla</i> ,	the apples
<i>il mêmbro</i> ,	<i>le mêmbra</i> ,	the limbs
<i>il muro</i> ,	<i>le mura</i> ,	the walls
<i>il migliajo</i> ,	<i>le migliaja</i> ,	the thousands
<i>il miglio</i> ,	<i>le miglia</i> ,	the miles
<i>l' orecchio</i> ,	<i>le orecchia</i> ,	the ears
<i>l' osso</i> ,	<i>le ossa</i> ,	the bones
<i>il pájo</i> ,	<i>le pája</i> ,	the pairs

*il pómo*,

<i>il pómo,</i>	<i>le póma,</i>	the apples
<i>il púgno,</i>	<i>le púgna,</i>	the fists
<i>lo stájo,</i>	<i>le stája,</i>	the bushels
<i>il riso,</i>	<i>le rísa,</i>	the laughters
<i>l' uóvo,</i>	<i>le uóva,</i>	the eggs
<i>il rúbbio,</i>	<i>le rúbbia,</i>	the measures
<i>il vestígio,</i>	<i>le vestígia,</i>	the footsteps

Nouns of two syllables ending in *co* and *go*, take an *h* in the plural, in order to avoid a change of pronunciation: examples, *il fuóco*, the fire, *i fuóchi*, the fires; *il luógo*, the place, *i luóghi*, the places.

Two are excepted.

*Il pórcu*, the pig; *i porci*, the pigs.

*Il Gréco*, Greek; *i Gréci*, Greeks.

The other nouns in *co* and *go*, of more than two syllables, do not take an *h* in the plural; as, *amíco*, *amíci*, friends; *doméstico*, *doméstici*, domestics; *canónico*, *canónici*, canons; *cattólico*, *cattólici*, catholics; *médico*, *médici*, physicians; *mendíco*, *mendíci*, beggars.

The following are exceptions:

<i>Albérgo,</i>	<i>albérgghi,</i>	dwellings
<i>Antíco,</i>	<i>antíchi,</i>	ancients

*Astrólogo*, astrologer, makes *astrólogghi* and *astróloggi*.

In like manner, *mónaco*, a monk, forms in the plural *mónachi* and *mónaci*.

<i>Antíco,</i>	<i>antíchi,</i>	the ancients
<i>Beccafíco,</i>	<i>beccafíchi,</i>	fig-peckers
<i>Bisólco,</i>	<i>bisólchi,</i>	labourers
<i>Catafúlco,</i>	<i>catafúlchi,</i>	scaffolds
<i>Díálogo,</i>	<i>diálogochi,</i>	dialogues
<i>Fiamíngo,</i>	<i>Fiamíngghi,</i>	Flemings
<i>Recíproco,</i>	<i>ricíprochi,</i>	reciprocals
<i>Siniscálco,</i>	<i>siniscálchi,</i>	high-stewards
<i>Tedésco,</i>	<i>Tedéschi,</i>	Germans
<i>Tráfíco,</i>	<i>tráfíchi,</i>	tradings

Nouns ending in *io* form their plural in *ü*, *j*, or *i*, observing the two following rules.

1st. Those in which the *io* is long, the *i* of *io* being accented, and making a dissyllable, retain the two syllables in the plural, changing *o* into *i*; thus, *natio*, *pío*, *zio*, *mormorio*, make in the plural *natü*, *pü*, *zü*, *mormoriü*.



2nd. Those in which the *io* is short, the *io* making but one syllable, change *io* into *j* or *i* omitting the final *o* as follows :

SINGULAR.	PLURAL.	EXAMPLES.	
<i>io</i> ,	<i>j</i> ,	{ <i>tempio</i> ,	<i>tempj</i> .
		{ <i>necessario</i> ,	<i>necessarj</i> .
		{ <i>principio</i> ,	<i>principj</i> .
<i>chio</i> ,	<i>chi</i> ,	{ <i>occhio</i> ,	<i>occhi</i> .
		{ <i>vecchio</i> ,	<i>vecchi</i> .
<i>glio</i> ,	<i>gli</i> ,	{ <i>foglio</i> ,	<i>fogli</i> .
		{ <i>figlio</i> ,	<i>figli</i> .
		{ <i>consiglio</i> ,	<i>consigli</i> .
		{ <i>bacio</i> ,	<i>baci</i> .
<i>cio</i> and <i>ccio</i> ,	<i>ci</i> and <i>cci</i> ,	{ <i>laccio</i> ,	<i>lacci</i> .
		{ <i>impaccio</i> ,	<i>impacci</i> .
		{ <i>fantoccio</i> ,	<i>fantocci</i> .
<i>gio</i> ,	<i>gi</i> ,	{ <i>raggio</i> ,	<i>raggi</i> .
		{ <i>saggio</i> ,	<i>saggi</i> .
<i>ajo</i> ,	<i>ai</i> ,	{ <i>mugnajo</i> ,	<i>mugnai</i> .
		{ <i>librajo</i> ,	<i>librai</i> .
<i>ojo</i> ,	<i>oi</i> ,	{ <i>rasojo</i> ,	<i>rasoi</i> .
		{ <i>vasojo</i> ,	<i>vasoi</i> .

### Of Nouns in u.

THE Italian language has but few nouns in *u* ; and they do not change their termination in the plural : examples :

<i>la grù</i> ,	a crane,	<i>le grù</i>
<i>la gioventù</i> ,	youth,	<i>le gioventù</i>
<i>la servitù</i> ,	servitude,	<i>le servitù</i>
<i>la tribù</i> ,	a tribe,	<i>le tribù</i>
<i>la virtù</i> ,	virtue,	<i>le virtù</i>
<i>la schiavitù</i> ,	slavery,	<i>le schiavitù</i>

### Remarks on some Nouns.

\* \* When the letter *l* is found in Latin and French after *f*, *b*, *p*, we must change *l* into *c*. Examples, fleur, *fióre* ; blanc, *bianco* ; blanche, *bianca* ; plein, *pieno* ; temple, *témpio* ; plomb, *piombo*.

\* \* Note,

\*.\* Note, the Italians never put a *c* or *p* before a *t*, but the *p* or *c* are changed into *t*: examples, *doctus*, *dótto*; *doctor*, *dottóre*; *act*, *átto*; *aptitude*, *attitudine*; *adoption*, *adozione*.

*Ph* is changed into *f*; example, *philosopher*, *filósofo*; *Ephesus*, *Efeso*: *x* is changed into *s* or *ss*, and sometimes into *c*; as, *Xerxes*, *Sérse*; *Alexander*, *Alessandro*; *excellent*, *eccellénte*.

### Of the Augmentatives.

THE Italians, more than other nations, have this peculiarity in their language, that they can augment or diminish the signification of the nouns, by only adding certain syllables to the end of them, which they call augmentatives or diminutives.

Augmentatives are words which, by the increase of a syllable, increase also in their signification.

There are two sorts of augmentatives; the first terminates in *one*, to express any thing great and large; as *cappello*, a hat, which, by changing *o* into *one*, makes *cappellone*, a large hat; *sala*, a hall, change *a* into *one*, and you make *salone*, a large hall; *frate*, a friar; *fratone*, a fat overgrown friar: *casa*, a house; *casone*, a great house: *libro*, a book; *librone*, a large book: and so of the rest.

\*.\* Observe, that the augmentatives ending in *one* are always masculine, though the nouns from whence they are formed be feminine; example, *una porta*, *un portone*; *la camera*, *il camerone*.

The other augmentatives are formed by changing the last letter of the word into *accio*, for the masculine, and into *accia* for the feminine; but then these augmentatives declare the thing somewhat contemptible; as, *cappello*, a hat; *cappelluccio*, a great ugly hat,

*Sala* a hall; *Saluccio*, a great dirty hall.

*Casa*, a house; *casaccia*, a great dirty house.

Nouns terminating in *ame*, denote plenty or abundance; as, *gentame*, abundance of people; *ossame*, abundance of bones.

Observe, nevertheless, that in those terminations there

there are nouns which are not augmentatives; for instance, in *one*, we find *bastóne*, a stick: in *áme*, *stáme*, worstead; in *úccio*, and in *úccia*, *láccio*, a halter; *fúccia*, a face, &c.

### Of Diminutives.

ALTHOUGH the diminutives are increased by the addition of one or more syllables, yet the addition lessens the signification of their primitives.

There are two sorts of diminutives, one of kindness and flattery, another of compassion.

The diminutives of kindness and flattery have their terminations in *ino*, *etto*, *ello*, for the masculine; and in *ina*, *etta*, *ella*, for the feminine; examples, from *póvero*, poor, come *poveríno*, *poverétto*, *poveréllo*, a poor little man, *poverína*, *poverétta*, *poverélla*, a poor little woman.

The diminutives of compassion end in *uccio*, *uzzo*, *icciúolo*, for the masculine, and in *uccia*, *uzza*, *icciúola*, for the feminine; example, from *uómo*, a man, is formed *uomúccio*, *uomúzzo*, *uomicciúolo*, a poor little man.

\*.\* Note, the diminutives convey no meaning of contempt like the augmentatives; so that to express a little old man, you may use indifferently *vecchiétto*, *vecchino*, *vecchietino*, *vecchiaréllo*, *vecchiarellino*, except *vecchiúzzo*: as also *cásina*, *casétta*, *casúzza*, *casúccia*, to express a small house.

\*.\* Observe also, that the diminutives in *ino* and *ina*, have something of tenderness and persuasive flattery in them; examples, the pretty little prince, *il principíno*; the pretty little princess, *la principessína*.

In her pretty little room, *nel suo bel cameríno*.

*Cáne*, a dog, has its diminutive *cagnuolíno*, a pretty little dog.

*Távola*, makes *tavolíno*, a little table.

*Cása*, a house, *casíno*, a small house.

*Cámera*, a room, *camerino*, a little room.

*Berrétta*, *berrettíno*, a little cap (for men); which show that several feminine nouns in *a* make their diminutives in *ino*.

Of

*Of Nouns Adjective.*

THE adjectives always agree with their substantives in gender, number, and case.

There are two sorts of adjectives, one terminated in *o*, the other in *e*. The adjectives in *o* serve for the masculine; example, *bello, santo, dótto, ricco, póvero*: these adjectives, and all others ending in *o*, form their plural in *i*; as, *bélli, santi, dótti, ricchi, póveri*.

To make these adjectives of the feminine gender, you must change *o* into *a*, as *bello, bella; dótto, dótta; ricco, ricca*: and in the plural you must change *a* into *e*; as, *bélle, dótte, ricche*.

The other adjectives ending in *e* are of the masculine and feminine gender, without changing their termination, and they form their plural in *i*, as well for the masculine as feminine: examples, *un uomo prudente, una donna prudente, due uomini prudenti; due donne prudenti*.

From the adjectives we may form comparatives and superlatives.

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*Of Comparatives.\**

THE English comparatives are adjectives, before which are put the particles, *more, less, better, worse, &c.*

The Italian comparatives have before them, *più, méno, or meglio*: as, *più dótto*, more learned; *méno dótto*, less learned; *più bella*, more handsome; *méno bella*, less handsome.

The comparatives serve to compare one thing with another: *the sun is larger than the earth; your sister is better dressed than your niece*. In these examples we compare the sun with the earth, the sister with the niece.

There are four Italian comparatives, which end in *ore*: they may also be expressed by *più*, except *migliore*,

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\* See EXERCISES, p. 16.

*glióre*, or *méglio*, which are comparatives without the help of the particle *più*.

<i>maggióre</i> ,	greater,	<i>più gránde</i>
<i>minóre</i> ,	less,	<i>più picciolo</i>
<i>peggióre</i> ,	worse,	<i>più cattivo</i>
<i>miglióre</i> ,	better,	<i>meglio, or più buono</i>

To which may be added *superióre*, superior, and *inferióre*, inferior, or lower.

Observe, that the Italians never make use of the words *peggio* and *méglio*, but when they want to express the French words *pire* and *mieux*, that is, *worse* and *better*, taken as adverbs. When the comparative is to agree with the substantive, they say *peggióre* and *miglióre*.

\* \* \* Observe also, that there can be no comparison made without the word *than*, and that this word is not expressed in Italian by *che*, but by the articles of the genitive *di, del, dello, della, dei, degli, delle*.

When the word *than*, placed after the comparative, is followed by an article, or a pronoun possessive, as, *than the, than my, than thy, than his, than ours, than yours, than theirs*, &c. the word *than* is expressed by the definite articles, *del, dello, della, dei, degli, delle*. Examples :

Clearer than the sun,	<i>più chiaro del sóle.</i>
Whiter than the snow,	<i>più bianco della néve.</i>
More learned than the scholar,	<i>più dótto dello scoláre.</i>
Longer than the days,	<i>più lunghi dei giórni.</i>
More beautiful than the stars,	<i>più belle delle stelle.</i>
Clearer than the glasses,	<i>più chiari degli specchi.</i>
Larger than my book,	<i>più gránde del mio libro.</i>
Broader than my hand,	<i>più largo della mia máno.</i>
Richer than your relations,	<i>più ricchi dei vostri parénti.</i>

\* \* But if the word *than* is not followed by an article, or a pronoun possessive, then it is expressed by the indefinite article *di*. Examples :

More

More learned than Cicero, *più dótto di Ciceróne.*  
 More esteemed than I, *più stimáto di me.*  
 Larger than the whole earth, *più gránde di tutta la térra.*  
 Richer than this man, *più ricco di quest' uómo.*

If after *than* there happen to be a pronoun possessive, followed by a noun of quality or kindred in the singular, *than* is expressed by the indefinite article *di*: example:

Handsomer than my brother, my sister, your excellency, &c. *più bello di mio fratello, di mia sorélla, di vostra eccellenza, &c.* We may likewise make use of the definite article, but in that case we must place the pronoun and the noun substantive, according to what has been observed at the end of the first chapter; and we must say, *più bello del fratello mio, della sorélla mia, dell' eccellenza vostra, &c.*

\* \* If the pronoun possessive be in the plural number, as, *my brothers, their aunts, their highnesses*, we must use the definite articles *de'* and *delle*; example, more powerful than my brothers, *più poténti de' miei fratelli, delle mie zie, delle altézze loro.*

\* \* If the word *than* is followed by an adjective, or by a verb, an adverb, or a preposition, it is rendered by *che*: examples:

More white than yellow, *più biáncó che giallo.*  
 More poor than rich, *più poveró ché ricco.*  
 He writes more than he speaks, *scrive più ché non parla.*  
 It is better late than never, *è meglio tardi ché mai.*

When the Italians require to heighten their comparisons, they make use of *via più, assai più, molto più*, a great deal or much more; as also of *via méno, assai méno, molto méno*, a great deal or much less.

Examples—Cæsar is much more esteemed than Pompey.

*Césare è via più stimáto di Pompéo.*

*Césare è assai più stimáto di Pompéo.*

*Césare è molto più stimáto di Pompéo.*

Pompey was much less happy than Cæsar.

*Pompéo è stato via méno, assai méno, molto méno felice di Césare.*

When both the objects are in the nominative case, the comparative *than* cannot be expressed by *che* before the

the last without repeating the verb; but by *di*, &c. but when the objects compared are in the accusative case, that is to say, after an active verb, then the comparative *than* must be expressed by *che* before the last object: example, I esteem you more *than* your brother; *stimo più voi che vostro fratello*.

\* \* See the Second Part of this Grammar, in the chapter of the concord of nouns, the rule concerning the comparison, when it is made by *as much as*, *so*, &c.

### *Of Superlatives.\**

THE English superlative is only a noun adjective, to which is prefixed the article *most*, in order to heighten the sense; as, *most learned*, *most honoured*.

The Italian superlative is formed from the noun adjective, by changing the last letter into *issimo* for the masculine, and into *issima* for the feminine; thus from *grande*, great, you form *grandissimo*, greatest; from *bella*, handsome, *bellissima*, handsomest.

The *most*, is expressed by *il più*, *la più*; as, the fairest, or most fair, *il più bello*, *la più bella*, *i più belli*, *le più belle*; the largest, *il più grande*.

\* \* Observe, that by changing the last letter of adjectives in *issimamente*, the superlative adverbs are composed; as, from *dotto*, learned, *dottissimamente*, most learnedly; from *ricco*, rich, *ricchissimamente*, most richly; from *prudente*, prudent, *prudentissimamente*, most prudently.

You are also to take notice, that the positive is sometimes used in the Italian language, instead of the superlative; as, *è la bella delle belle*; as if one were to say, she is the fairest of the fair.

There is also another sort of superlative; for we say, *un uomo dritto dritto*, to signify a very learned man.

### *Observations on some Nouns.*

Observe that the six following words, *uno*, *bello*, *grande*, *santo*, *quello*, *buono*, are abridged or retrenched before

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\* See EXERCISES, p. 23.

before masculine nouns beginning with a consonant, and we only write,

*Un, bel, gran, san, quel, buon*; as, *un libro, bél cane, gran fubco, san Michèle, quel bastone, buon figliuolo*.

Before the feminine nouns we write,

*Una, bélla, gran, santa, quèlla, buóna*.

None but *gran* is shortened before feminines.

\* \* See, in the Second Part, the chapter concerning words which are to be abridged.

*Fráte* signifies a friar, or brother of a religious order.

In this sense we abridge the word *fráte* before the proper names of men, and only use *fra*; as, *fra Pié-tro*, brother Peter; *fra Páolo*, brother Paul; *fra Ago-stíno*, brother Augustine; *fra Giovánni*, brother John.

We must remember also, that *fra*, before numeral nouns, signifies *in*: example, *fra un ánno*, in a year; *fra due mesi*, in two months; *fra quíndici giórni*, in fifteen days.

### Numeral Nouns.

One,	<i>Un, úno, úna</i>
Two,	<i>due</i>
Three,	<i>tre</i>
Four,	<i>quáttro</i>
Five,	<i>cinque</i>
Six,	<i>séi</i>
Seven,	<i>sétte</i>
Eight,	<i>óttó</i>
Nine,	<i>nóve</i>
Ten,	<i>diéci</i>
Eleven,	<i>úndici</i>
Twelve,	<i>dódict</i>
Thirteen,	<i>trédici</i>
Fourteen,	<i>quattórdici</i>
Fifteen,	<i>quíndici</i>
Sixteen,	<i>sédici</i>
Seventeen,	<i>diciasétte</i>
Eighteen,	<i>dicióttó</i>
Nineteen,	<i>diciannove</i>
Twenty,	<i>vénti</i>



Twenty-one,	<i>ventuno</i>
Twenty-two,	<i>venti-due</i>
Twenty-three, &c.	<i>venti-tre, &amp;c.</i>
Thirty,	<i>tréntu</i>
Forty,	<i>quaróntu</i>
Fifty,	<i>cinquántu</i>
Sixty,	<i>sessántu</i>
Seventy,	<i>settántu</i>
Eighty,	<i>ottántu</i>
Ninety,	<i>novántu</i>
Hundred,	<i>cénto</i>
Two hundred,	<i>duécento</i>
Three hundred,	<i>trecento</i>
Thousand,	<i>mílle</i>
Two thousand,	<i>duemíla</i>
Million,	<i>míllione</i>
A score,	<i>una ventína</i>
Half a score,	<i>una decína</i>
A dozen,	<i>una dozzína</i>
A score and a half,	<i>una trentína</i>

### Ordinal Nouns.

First,	<i>Prímo</i>
Second,	<i>secóndo</i>
Third,	<i>térzo</i>
Fourth,	<i>quárto</i>
Fifth,	<i>quínto</i>
Sixth,	<i>sésto</i>
Seventh,	<i>settímo</i>
Eighth,	<i>ottávo</i>
Ninth,	<i>nono</i>
Tenth,	<i>décimo</i>
Eleventh,	<i>undécimo</i>
Twelfth,	<i>duodécimo</i>
Thirteenth,	<i>décimotérzo</i>
Fourteenth,	<i>décimoquárto</i>
Fifteenth,	<i>décimoquinto</i>
Sixteenth,	<i>décimosésto</i>
Seventeenth,	<i>décimoséttimo</i>
Eighteenth,	<i>decimottávo</i>

Nineteenth

Fortieth,  
Fiftieth,  
Sixtieth,  
Seventieth,  
Eightieth,  
Ninetieth,  
Hundredth,  
Thousandth,  
Last,

*quarantésimo*  
*cinquantésimo*  
*sessantésimo*

The proportional numbers are, *sémplice*, *dóppio*, *triplicáto*, *quadruplicáto*, *centuplicáto*, single, double, threefold, fourfold, a hundredfold.

The distributive nouns are, *ad uno ad uno*, one by one; *a due a due*, two by two.

In French and English all ordinal numbers may be formed into adverbs, but in Italian they have only *primieraménte* and *secondariaménte*.

To express thirdly, fourthly, &c. they say *in tézzo luógo*, *in quáрто luógo*, &c. in the third place, in the fourth place, &c.

*A Method by which those who understand FRENCH may learn a great many ITALIAN words in a short time.*

THOUGH Italian is said to be a corruption of the Latin, yet it has a greater conformity and resemblance with the French than with any other language; for French words, with a little variation, are all Italian, as may be seen by the following examples; only we must observe that the French syllable *cha* is already expressed in Italian by *ca*, rejecting *h*: example, *Charbon*, *charité*, *chasteté*, *chapon*, *charette*, *chandelle*, *chapeau*, the Italians say, *Carbóne*, *carità*, *castità*, *cappóne*, *carétta*, *candéla*, *cappélla*.

To acquire a great number of Italian words in a short time, observe the following rules:

FRENCH

**FRENCH Terminations which in ITALIAN end in a.**

French words ending in *ance*, as *constance*, *vigilance*, &c. in Italian end in *anza*; *costanza*, *vigilanza*, &c.

Those in *ence* in French; as, *clemence*, *diligence*, *prudence*, end in Italian in *enza*; *clemenza*, *diligenza*, *prudenza*.

**AGNE** makes *agna*.

*montagne*, *montagna*

*campagne*, *campagna*

**OGNE** makes *ogna*.

*Catalogne*, *Catalogna*

*charogne*, *carogna*

**IE** makes *ia*.

*comédie*, *commédia*

Here the accent is placed

upon the *e*, and not upon

the *i*, as in French,

*tragedie*, *tragédia*

**OIRE** makes *oria*.

*gloire*, *glória*

*victoire*, *vittória*

**TE'** makes *tà*.

*pureté*, *purità*

*liberalité*, *liberalità*

See what has been said

in the exceptions of nouns

terminating in *a*.

**URE** makes *ura*.

*aventure*, *ventura*

*imposture*, *impostura*

**FRENCH Terminations which in ITALIAN end in e.**

**AL** makes *ale*.

*cardinal*, *cardinale*

*mal*, *mále*

**ABLE** makes *evole*.

*charitable*, *caritatévole*

*honorable*, *onorévole*

*louable*, *lodévole*

**AIS**, names of nations, *ese*.

*Français*, *Francése*

*Anglais*, *Inglése*

*Hollandais*, *Olandése*

**ANT** makes *ante*.

*vigilant*, *vigilante*

*amant*, *amánte*

**ENT**, adjective, *ente*.

*prudent*, *prudente*

*diligent*, *diligénte*

**EUR** makes *ore*.

*honneur*, *onóre*

*chaleur*, *calóre*

**IER** makes *ière*.

*cavalier*, *cavalière*

*piquier*, *picchière*

**ION** makes *ióne*.

*union*, *unión*

*portion*, *porzion*

**ISON** makes *gión*.

*raison*, *ragión*

*prison*, *prigion*

**ON** makes *one*.

*charbon*, *carbóne*

*canon*, *cannóne*

*baron*, *baróne*

**ONT** makes *onte*.

*front*, *fronte*

*pont*, *ponte*

**UDE** makes *udine*.

*inquietude*, *inquietudine*

**ULIER** makes *oläre*.

*régulier*, *regoläre*

*particulier*, *particoläre*

**FRENCH**

**FRENCH Terminations which in ITALIAN end in o.**

AGE makes <i>aggio</i> .		ENT, substantive, <i>ento</i> .	
page,	<i>pággio</i>	sacrement,	<i>sacraménto</i>
équipement,	<i>equipággio</i>	EUX makes <i>oso</i> .	
AIN makes <i>ano</i> .		généreux,	<i>generóso</i>
vilain,	<i>villáno</i>	gracieux,	<i>grazióso</i>
humain,	<i>umáno</i>	IN makes <i>ino</i> .	
AIN and IEN, names of		vin,	<i>vino</i>
nations, make <i>áno</i> and <i>ino</i> .		jardin,	<i>giardíno</i>
Romain,	<i>Románo</i>	IF makes <i>ivo</i> .	
Italien,	<i>Italiáno</i>	actif,	<i>attívó</i>
Napolitain,	<i>Napoletáno</i>	passif,	<i>passívó</i>
Parisien,	<i>Parigíno</i>	C makes <i>co</i> .	
AIRE makes <i>ario</i> .		porc,	<i>pórcó</i>
salaire,	<i>salárió</i>	Turc,	<i>Túrco</i>
teméraire,	<i>temerárió</i>	Grec,	<i>Gréco</i>
EAU makes <i>ello</i> .		escroc, <i>scrócco</i>	doubling
chapeau,	<i>cappélló</i>	the letter c.	
manteau,	<i>mantélló</i>		

**Change of Terminations of VERBS and PARTICIPLES.**

ER makes <i>are</i> .		rendre,	<i>réndere</i>
aimer,	<i>amáre</i>	IR makes <i>ire</i> .	
parler,	<i>parláre</i>	partir,	<i>partíre</i>
ENDRE makes <i>endere</i> .		sentir,	<i>sentíre</i>
prendre,	<i>préndere</i>		

The participles in *é* make *ato*; aimé, *amáto*; orné, *ornáto*; chanté, *cantáto*; parlé, *parláto*.

The participles in *i* make *ito*; dormi *dormíto*; senti, *sentíto*; páti, *patíto*; menti, *mentíto*.

There are a great many Italian words which have no kind of analogy or resemblance with the French; as, *le ciglia*, the eyebrows; *fazzolétto*, a handkerchief; *góbbo*, crook-backed; *chiamáre*, to call; *scherzáre*, to joke; and many others, which prevent these rules from being general.

**Other Terminations of the ITALIAN Nouns, derived from the Latin.**

The Latin ablative generally makes the Italian nominative; as, *calóre*, *onóre*, *péttime*, *vérgine*.

The

The natural nominatives change their last syllable into *o*: as, *sacerdotium*, *sacerdózio*, &c. But if the last syllable of the nominative begins with a consonant, the consonant continues, and the vowel *o* is added to it: examples, *tempus*, say *témpo*; *cornu*, *córno*; retaining the *p* and *n*, which are the first letters of the last syllable of the nominative *tempus*, *témpo*, and the nominative *cornu*, *córno*.

The neutral nominatives in *en* drop the letter *n*; as, *nomen*, *nóme*; *flumen*, *fiúme*; changing also the letter *l* into *i*, as has been already observed, when we treated of nouns ending in *u*.

The greatest part of the Latin infinitives, of the second and third conjugation, make the Italian infinitives; as, *dolere*, *tenère*, *solere*, *temere*, *videre*, *credere*, *leggere*, *defendere*; but the *e*, in those words which are accented, is pronounced in a different manner, being the close *e*, like that in the French word *malgré*.

### CHAP. III.

#### Of the PRONOUNS.

THE pronouns are either personal, conjunctive, possessive, demonstrative, interrogative, relative, or improper.

#### Of Pronouns Personal.\*

THE pronouns personal are *io* and *noi* for the first person, and they serve for the masculine and feminine.

*Tu* and *voi*, for the second, and these serve also for the masculine and feminine.

*Egli* for the third person of the masculine gender, and makes *églino*, in the plural.

*Ella* or *essa* (because *lui* for the masculine, and *lei* for the feminine, are never used in the nominative), for the third person in the feminine gender, form in the plural *elléno*; but *esse* is preferable. Hence we seldom say *lui* or *lei* *mi dia una présa di tabácco*, give me a pinch of snuff; but *signóre V. S.* or *ella mi dia una présa di tabácco*.

\* See EXERCISES, p. 24, 82, &c.

The pronouns personal are declined by the article indefinite, *di, a, da*.

### *The Declension of Pronouns Personal.*

#### First Person.

Sing.	Nom. I,	<i>io.</i>
	Gen. of me,	<i>di me.</i>
	Dat. to me,	<i>a me, or mi.</i>
	Acc. me,	<i>me, or mi.</i>
	Abl. from me,	<i>da me.</i>
Plur.	Nom. we,	<i>noi.</i>
	Gen. of us,	<i>di noi.</i>
	Dat. to us,	<i>a noi, or ci.</i>
	Acc. us,	<i>noi, or ci.</i>
	Abl. from or by us,	<i>da noi.</i>

*With me*, is rendered by *con me*, or *méco*; *me* after the imperatives, is expressed by *mi*; as, speak to me, *parlatemi*; tell me, *ditemi*; send me, *mandatemi*; write to me, *scrivétemi*.

*Us*, after the imperative, is rendered by *ci*: example, tell us, *diteci*; give us, *dáteci*; show us, *mostráteci*. In these examples, *us* is not a pronoun personal, but conjunctive, as will be shown hereafter.

#### Second Person.

Sing.	Nom. thou,	<i>tu.</i>
	Gen. of thee,	<i>di te.</i>
	Dat. to thee,	<i>a te, or ti.</i>
	Acc. thee,	<i>te or ti.</i>
	Abl. from thee,	<i>da te.</i>
Plur.	Nom. you or ye,	<i>voi.</i>
	Gen. of you,	<i>di voi.</i>
	Dat. to you,	<i>a voi or vi.</i>
	Acc. you,	<i>voi, or vi.</i>
	Abl. from you,	<i>da voi.</i>

*With thee*, is rendered by *con te*, or *teco*; *you*, after imperatives, by *vi*, and not by *voi*; as, be contented,

tented, *conténtatevi*; show yourself, *mostrátevi*; hide yourself, *nascondétevi*; dress yourself, *vastítevi*; thee, or thyself, is expressed after imperatives by *ti*; as, *móstrati*, show thyself.

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Third Person. For the masculine.

Sing.	Nom. he,	<i>egli.</i>
	Gen. of him,	<i>di lui.</i>
	Dat. to him,	<i>a lui, or gli.</i>
	Acc. him,	<i>lui, or lo and il.</i>
	Abl. from him,	<i>da lui.</i>
Plur.	Nom. they,	<i>églino.</i>
	Gen. of them,	<i>di loro.</i>
	Dat. to them,	<i>a loro, or loro, and gli</i>
	Acc. them,	<i>loro, or li.</i>
	Abl. from them,	<i>da loro.</i>

\*.\* Remember that the pronoun *him*, or *to him*, when joined to a verb, is always rendered in Italian by *gli*, and *her* by *le*, as you will see in the pronouns conjunctive

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Third Person. Feminine.

Sing.	Nom. she,	<i>ella, or essa.</i>
	Gen. of her,	<i>di lei.</i>
	Dat. to her,	<i>a lei, or le.</i>
	Acc. her,	<i>lei, or la.</i>
	Abl. from or by her,	<i>da lei.</i>
Plur.	Nom. they,	<i>elleno, or esse.</i>
	Gen. of them,	<i>di loro.</i>
	Dat. to them,	<i>a loro, or loro.</i>
	Acc. them,	<i>loro, or le.</i>
	Abl. from, or by them,	<i>da loro.</i>

Though there are instances of *lui*, *lei*, and *loro*, being used in the nominative, yet it is better to say *egli párla*, *ella cánta*, than *lui párla*, *lei cánta*; because *lui* is not to be used in the nominative, but in the other cases, in which it is better to make use of *lui*, *lei*, and *loro*,

*loro*, than of *egli*, *ella*, *églino*, *élleno*. We therefore say, for him, *per lui*; for her, *per lei*; for them, *per loro*; with him, *con lui*, or *seco*; with her, *con lei*, or *séco*; with them, *con loro*.

### *Of the Pronoun se, one's self, himself, or herself.*

There is another personal pronoun, which serves indifferently for the masculine and feminine: it is, *se*, one's self; it has no nominative.

Gen.	of one's self, himself, or herself,	<i>di se.</i>
Dat.	to one's self, &c.	<i>a se, or si.</i>
Acc.	one's self, &c.	<i>se, or si.</i>
Abl.	from or by one's self, &c.	<i>da se.</i>

It is often joined with the pronoun *stéssso* or *stéssa*, and in that case it is more elegant; *per se stéssso*, by, or for himself; *per se stéssa*, for herself.

### *Of Conjunctive Pronouns.*

THE conjunctive pronouns bear a great resemblance to the personal pronouns; the personal pronouns are, *I, thou, he, she; we, ye, they.*

There are seven pronouns conjunctive, viz. *to me, or me; to thee, or thee; to himself, or himself; to herself, or herself; to him, or him; to us, or us; to you, or you; to them, or them.*

They are expressed in Italian by

*mi, ti, si, gli, or le, ci, vi loro.*

It is easy to remember that the pronouns conjunctive, *me, thee, one's self, himself, or herself; to him, them, or to them, &c.* are always rendered in Italian by *mi, ti, si, gli, or le, loro*; example, this pleases me, *questo mi piáce.*

God sees thee. *Dio ti véde.* The sun rises, *il sole si léva.* I will tell him, *io gli dirò.* I will tell her, *io le dirò.*

I promise them, *prométto loro*; as well for the masculine as the feminine.

\* \* The pronoun conjunctive *loro* is always put after the verb in Italian; as it is in English, for instance, you will tell them, *diréte loro.*

The



The pronoun conjunctive, to him, is expressed in Italian by *gli*, and to her, by *le*: example, I speak to him, *io gli parlo*; I speak to her, *io le parlo*. We likewise make use of *gli*, or *li*, in the plural, to signify *loro*; but observe, we must put *gli* before the finite mood; as, *io gli ho inteso dire cose mirabili*; and *loro* after the infinitive mood, as, *ho veduto far loro cose mirabili*. N. B. But *gli* for *loro* is seldom used in prose.

The pronouns *we* and *ye* are expressed in Italian by *noi* and *voi*, when they precede the verbs whose action they make, and to which they are nominatives; as, we pray, *noi preghiamo*; you sing, *voi cantate*. *We* is the nominative of *to pray*, of which it makes the action; and so *ye* is the nominative of *to sing*; then *we* and *ye* are pronouns personal.

When *we* and *ye*, in Italian *noi* and *voi*, precede verbs to which they are not the nominative, and there is some other word which goes before, and makes the action of the verb, then they are pronouns conjunctive, and must be expressed by *ci* and *vi*, in English *us* and *you*: example, the master speaks to us, *il maestro ci parla*, and not *noi parla*: because the master makes the action, and is the nominative to the verb. in like manner, to render in Italian, *we speak to you*, we must say, *noi vi parliamo*, and not *noi voi parliamo*; because *we* is the nominative, and makes the action of the verb, and not *you*, which instead of making it, receives it. Yet we may say, *il maestro parla a noi*, *noi parliamo a voi*.

\*.\* One of the chief difficulties to learners of the Italian language is, to express the pronouns conjunctive *mi*, *ti*, *ci*, *gli*, *ci*, *vi*, when they are followed by the particles *lo*, *la*, *li*, *le*, or *ne*.

But to explain this, observe you must express them here as follows, changing the letter *i* of the pronoun conjunctive into *e*; as to say, *to me of it*, instead of *mine*, you must say *me ne*; in like manner, instead of *mi lo*, you are to say *me lo*, pronouncing the two syllables short. And the same is to be observed in all the following conjunctive pronouns.

Me,

Me, <i>mi</i> ; me of it, <i>mene</i> .	{	it, to me,	<i>melo</i> , mas.
		it, to me,	<i>mela</i> , fem.
		them, to me,	<i>meli</i> , <i>melo</i> , m. & f.
Thee, <i>ti</i> ; thee of it, <i>tene</i> .	{	it, to thee,	<i>telo</i> , mas.
		it, to thee,	<i>tela</i> , fem.
		them, to thee,	<i>teli</i> , <i>tele</i> , m. & f.
Himself, <i>si</i> ; himself or it, <i>sene</i> .	{	it, to himself,	<i>selo</i> , mas.
		it, to himself,	<i>sela</i> , fem.
		them, to himself,	<i>seli</i> , <i>sele</i> , m. & f.
To him, <i>gli</i> , to him of it, <i>gliene</i> .	{	it, to him,	<i>glielo</i> , mas.
		it, to him,	<i>gliela</i> , fem.
		them, to him,	<i>glieli</i> , <i>gliele</i> , m. & f.
Us, <i>ci</i> ; us of it, <i>cene</i> .	{	it, to us,	<i>celo</i> , mas.
		it, to us,	<i>cela</i> , fem.
		them, to us,	<i>celi</i> , <i>cele</i> , m. & f.
You, <i>vi</i> ; you of it, <i>vene</i> .	{	it, to you,	<i>velo</i> , mas.
		it, to you,	<i>vela</i> , fem.
		them, to you,	<i>veli</i> , <i>vele</i> , m. & f.

To them, *loro*; to them of it, *ne loro*; putting always *loro* after the verb.

If the verbs are in the infinitive, or the gerund, the pronoun conjunctive must be transposed; as, to tell me, *per dirmi*; to tell me of it, *per dirmene*; to give it to me, *per darmelo*; in telling it me, *dicéndomelo*; to give it to us, *per darcelo*; so as to make, as it were, but one word of it, remembering that we must always pronounce short, *melo*, *mene*, *telo*, *tene*, *celo*, *celi*, *cele*, and the rest after the same manner.

Other examples concerning the pronoun conjunctive *loro*, *them*.

I promise them, *prométto loro*.

To promise them some, *per promettérne loro*.

In promising them some, *prometténdone loro*.

After imperatives, and before infinitives and gerunds, the pronouns are never personal, but conjunctive; example, give us, *dáteci*; to see you, *per vedérvi*; in speaking to you, *parlándovi*.

After verbs, when a question is asked, the pronouns are personal, and not conjunctive; example, have you; *avete voi?* shall we sing; *canterémo noi?*

The poets always use *ne*, instead of *ci*, to express the

the pronoun conjunctive *us*, as in Guarini's *Pástor Fido*.

*Perchè, crudo destín, ne disunisci tu, s'amor ne strínge? E tu perchè ne stríngi, se ne páрте il destín, pérfido amore?*

Why, cruel fate, dost thou part us, if love unites us? And thou, treacherous love, why dost thou unite us, if fate parts us.

### Of Pronouns Possessive.\*

THE English have no article in the nominative before pronouns possessive, but the Italians have; as, my, *il mio, la mia*, fem. Plur. *i miei, le mie*, fem.

There are six pronouns possessive, viz. *il mio, il tuo, il suo, il nostro, il vostro, il loro*: my, thy, his, our, your, their: in the plural they make *i miei, i tuoi, i suoi; i nostri, i vostri, i loro*.

The feminine pronouns possessive are, *la mia, la tua, la sua, la nostra, la vostra, la loro*; in the plural, *le mie, le tue, le sue, le nostre, le vostre, le loro*.

*Loro*, as you see, never changes, but is always *loro*; it is put before the masculine, as well as the feminine; before the singular, as well as the plural number.

The pronouns possessive are declined by the definite article *il* for the masculine, and by *la* for the feminine.

To render them easy to decline, I shall give the following example:

Sing. Nom.	my book,	<i>il mio libro.</i>
Gen.	of my book,	<i>del mio libro.</i>
Dat.	to my book,	<i>al mio libro.</i>
Abl.	from or by my book,	<i>dal mio libro.</i>
Plur. Nom.	my books,	<i>i miei libri.</i>
Gen.	of my books,	<i>de' miei libri.</i>
Dat.	to my books,	<i>a' miei libri.</i>
Abl.	from or by my books,	<i>da' miei libri.</i>

Decline all the other masculines in the same manner, and the feminines by the article *la*; as, *la mia sèrva, della mia sèrva, alla mia sèrva, dalla mia*

\* See Bottarelli's Exercises, p. 26.

*sérva; le mie serve, delle mie serve, alle mie serve, d'alle mie serve.*

\*\*\* Note, you must not use the definite article when the pronouns possessive precede nouns of quality, but the indefinite articles *di, a, da*: examples,

Your majesty,	<i>vostra maestà.</i>
Of your majesty,	<i>di vostra maestà.</i>
To your majesty,	<i>a vostra maestà.</i>
From your majesty,	<i>da vostra maestà.</i>

\*\*\* Remember also, that names of kindred conform to this rule; thus we say, *mio padre, di mio padre, a mio padre, da mio padre; mia madre, di mia madre, a mia madre, da mia madre; mio fratello, di mio fratello, a mio fratello, da mio fratello; mia sorella, di mia sorella, a mia sorella, da mia sorella; mio marito, &c.*

If the nouns of quality or relation be in the plural, we must make use of the definite article *i* or *le, de' or delle*: examples.

Your brothers,	<i>i vostri fratelli, or i fratelli vostri.</i>
Of your brothers,	<i>de' vostri fratelli, or de' fratelli vostri.</i>
To your brothers,	<i>a' vostri fratelli.</i>
From your brothers,	<i>da' vostri fratelli.</i>
Your sisters,	<i>le vostre sorelle, or le sorelle vostre.</i>
Of your sisters,	<i>delle vostre sorelle.</i>
To your sisters,	<i>alle vostre sorelle.</i>
From your sisters,	<i>dalle vostre sorelle.</i>
Their highnesses,	<i>le altèzze loro, or le loro altèzze.</i>
Of their highnesses,	<i>delle altèzze loro.</i>
To their highnesses,	<i>alle altèzze loro.</i>
From their highnesses,	<i>dalle altèzze loro.</i>

Though the definite article sometimes occurs in ancient and modern authors before nouns of kindred in the singular number, yet we ought not to imitate them; according to the old proverb, *tu vivendo bonos, scribendo sequere peritos.*

Observe,

Observe, that when the pronoun possessive is accompanied by a pronoun demonstrative, we do not put the article in the nominative. We do not say, *il quésto mio libro*, but *quésto mio libro*. In all other cases, we make use of the indefinite article; thus we say, *di quésto vóstro libro, a quélla nostra casa, &c.*

### *Of Pronouns Demonstrative.*

THE pronouns demonstrative are as follow :

*This, that, these, those.*

They are called pronouns demonstrative, because they serve to point out or demonstrate any thing or person : as, *this book, that man, that woman, &c.*

We make use of *quésto, quésti, quésta, quéste*, in showing a thing near at hand : and *quél, quéllo, quélli, quéi, quélla, quélle*, in showing or speaking of a thing at a distance.

*Costúi, colúi, costéi, coléi*, are also pronouns demonstrative, and never used but in speaking of a rational being ; as, of a boy, a man, a woman, &c. and not of a horse, a dog, &c., example ; it is for this man, do not give it to that, *è per costúi, non lo dáte a colúi* : pay this woman, and send away that, *pagáte costei, e rimandáte coléi* : you may also say, *è per quésto, non lo dáte a quéllo ; pagáte quésta, rimandáte quélla*.

*Colúi, costúi, coléi, costéi* are used (in prose) to imply contempt.

*Costúi* and *costéi*, form in the plural *costóro*, these men or women : *colúi* and *coléi* make in the plural *colóro*, they or those men or women.

We seldom make use of *colóro* or *costóro*, either in the feminine or in the masculine for the nominative.

We make use of *costúi, colúi, costéi, coléi, costóro, colóro*, when they are the last words of a sentence, but seldom in the beginning or middle of it.

We frequently meet with *cotésto* and *cotésta*, and they signify *that man or thing, that woman or thing* ; but you are to observe, that there is a difference between *quésto*, and *cotésto*. Foreigners, and sometimes the  
Italians

Italians themselves, are mistaken in the use of these two pronouns. We ought never to use *cotésto*, and *cotésta*, but in speaking of a thing which concerns the person who hears us. Therefore you must not say, *cotésto mio ábito*, but *quésto mio ábito*, this coat of mine.

\*\*\* Observe, *quésti* and *quégli* are often used for the singular number; as, this man was happy, that unfortunate, *quésti fu felice*, *quégli sfortunato*; but it is used only in speaking of a rational substance, as of a man, a woman, an angel, &c. and not in speaking of an animal, or any inanimate thing, for then we are to make use of *quésto* and *quel* or *quello*.

\*\*\* Note, *what*, is often expressed by *il che*; but in that case it must refer to some antecedent phrase; example; my father is dead, which obliges me to go, *mió padre è mórtó, il che mi obbliga a partíre*. In the beginning of a sentence we must say, *cú che*; example; that which pleases me, I have not, *cú che mi piúce, non l' ho*.

### Of Pronouns Interrogative.

THE pronouns interrogative serve to ask questions, and are as follow: who? what? which? *chi? che? quále?* Examples.

Who is it?

*chi è?*

Who told you so?

*chi v' ha dëtto ciò?*

What will you have?

*che voléte?*

What are you doing?

*che fáte?*

What book is it?

*che libro è?*

What house is it?

*che casa è?*

What? *che?* of what? *di che?* to what? *a che?* from what? *da che?*

\*\*\* *Che* is often used for *quále?* and then the phrase is more elegant: example; what man is that? *che uómo è?* what business have you? *che affári avète?* instead of saying, *qual uómo è? quáli affári avète?*

Of

*Of Pronouns Relative.\**

THERE are three pronouns relative in English,  
*That, who, and which.*

*That*, when it is a relative pronoun, is expressed in Italian, by *che*, or by *il quále* in the masculine, and by *la quále* in the feminine: example, *il libro che io léggo*, the book that I read.

*La casa che ho*, the house that I have.

I said when it is a pronoun relative, because when it is a conjunction or adverb, it is rendered by *che*; you must therefore say, *crédo che andrò*, &c. I believe I shall go, &c.

*Who*, except it be interrogative, is also expressed by *che*; example; the master who teaches, *il maéstro che inségna*: the fools who laugh, *gli sciócchi che rídono*. But if it be interrogative, it is rendered by *chi*.

*Of whom* or *whose* is expressed by *di chi* or *di cui*.

*To whom* is expressed by *a chi* or *a cui*.

*From whom*, by *da chi*, or *da cui*.

*Which*, masc. is expressed by *il quále*; of which, *del quále*; to which, *al quále*; from which, *dal quále*; which, plural, *i quáli*; of which, *dei quáli*; to which, *ai quáli*; from which, *dai quáli*.

*Which*, feminine, *la quále*, *della quále*, *alla quále*, *dalla quále*; in the plural, *le quáli*, &c.

\* \* Observe, that the pronouns relative, *that, who, which*, are also expressed by *che*; thus, instead of saying *quále*, *quáli*, *il quále*, *i quáli*, *la quále*, *le quáli*; we may say and write *che*, which is more received.

\* \* The purest authors place the pronoun *cui* between the definite article and the noun. See the following examples; but observe, that you will never find this pronoun in the nominative.

Whose fair face, *il cui bel viso*, or *il di cui bel viso*, for *il bel viso di cui*.

Whose beauties, *le cui bellézze*, or *le di cui bellézze*, for *le bellézze di cui*.

To whose father, *al cui pádre*, or *al di cui pádre*, for *al pádre di cui*.

From whose brother I have received, *dal cui*, or *dal*

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\* See Bottarelli's Exercises, p. 27.

*di cui fratello ho riservato.* See *Boccaccio*, *Lodovico Dolce*, *Mazzini*, *Dávila*, and cardinal *Bentivoglio*, who frequently use these expressions.

The French relative, *dont*, of which or of whom, is rendered in Italian by *di cui*.

*Dont le, il di cui, or il cui.*

*Dont la, la di cui, or la cui.*

*Dont les, i di cui, or i cui, for the masculine.*

*Dont les, le di cui, or le cui, for the feminine.*

\* \* *Lo, la, li, le*, are pronouns conjunctive, when before verbs.

*Him*, as we have already observed in the chapter of articles, is rendered by *lo*: example, I see him, *io lo vèdo*; you know him, *voi lo conoscete*.

If the verb begins with a vowel, there must be an elision: as, I caress him, *io l' accarezzo*.

*Her*, is expressed by *la*; example, I know her, *io la conosco*; you want her, *voi la volete*.

*Them* is expressed by *li* for the masculine, and by *le* for the feminine; as, I see them, *li vèdo* or *le vèdo*.

\* \* Remember that the conjunctive pronouns, *lo, la, li, le*, must be transposed after infinitives, gerunds, and the word *ecco*, here (or) there is, and not put before as in French.

*Esso*, he, himself, or it; is a personal pronoun which can be constructed also as a demonstrative: it makes in the plural, *essi*, themselves: *essa*, she, herself, or it, makes *esse*, themselves, fem.

### Of Improper Pronouns.

THESE pronouns are called *improper*, because in fact, they are not properly pronouns, but have a great resemblance to adjectives as well as to pronouns. They are the following:

*Tutto, tutti*, m. *tutta, tutte*, f. all or every; *ogni*, each or every; *altro, altra, altri, altre*, other, others; *qualche*, some; *chiunque*, whosoever; *qualcheduno, qualcheduna*, some one; *alcuno*, some one, man or thing; *alcuna*, some, one, woman or thing; *ciascheduno, ciascheduni*, masc. *ciascheduna, ciaschedune*, fem. every one; *nissuno*, nobody:



nobody; *il medésimo, il medémo, lo stéssso*, mas. *la medésima, la medéma, la stéssa, l'istéssa*, fem. the same;  *ciascúno*, masc.  *ciascúna*, fem. each or every one; *altrúi, altri*, others, &c.

*Verúno, verúna*, not one man or woman, is used for the affirmative as well as for the negative.

*Tútto*, comprehends a totality, and agrees with the thing spoken of; example, all the world, *tútto il móndo*, or *tutto 'l móndo*; all the men; *tútti gli uómini*.

The whole earth, *tútta la térra*.

All the women, *tútte le dónne*.

\* \* We must use *tútto* and *tútta*, when the word *all* is followed by an article or a numeral noun: as, all the world, *tútto 'l móndo*; all the earth, *tútta la térra*: all three, *tutti tre*.

But if after the word *all*, there be no article, we must use *ogni*; example, all men who say so, speak wrong, *ogni uómo che dice quéstso, párla mále*: all women who, *ogni dónna che*.

Observe, nevertheless, that this pronoun (*tútte*) is used without the article; and is of great elegance, especially in verse.

*Che tütte altre bellézze indiétro vánno.*

*Sciólti da tütte qualitadi umáne.*

\* \* *Ogni* is put with the singular number, and never with the plural; and it is indeclinable. It is used before masculines as well as feminines, and especially when the pronoun *all* may be rendered by each or every: examples, all or every scholar, *ogni scólare*; for all or every thing, *per ogni cosa*.

There are some examples of *ogni* in the plural. Cres. 236, says, *appréssso la fèsta d'ogni sánti*, after the feast of All Saints. Fiam. 29, *i miéi affúnni ogni áltri trapássano*. But such examples are so uncommon, that they hardly deserve notice.

*Altro* makes in the plural *altri*; *altra*, feminine, makes *altre*. Oblique cases can be constructed by *altrúi*; as, gen. *altrúi*, or *d' altrúi*; dat. *altrúi* or *ad altrúi*, acc. *altrui*; abl. *altrui*, or *da altrui*.

*Altro*, when it is not followed by a noun, signifies another thing.

*Altri*

*Altri* is sometimes put for the singular number; as, *áltri piange*, *áltri ride*, one weeps, another laughs.

\* \* *Qualche* is only placed before the singular, and never with the plural: it is not right to say, *qualche signóri*, *qualche signore*, some gentlemen, some ladies; you must say, *alcúni signóri*, *alcúne signore*.

*Qualsivógli*, whatever, is likewise used as an improper noun; *qualsivógli libro*, whatever book; *qualsivógli cera*, whatever wax.

## CHAP. IV.

### OF THE VERBS.\*

WHATEVER relates to the verbs will be rendered much easier to learn by attending to the following remarks:

#### *Important Remarks on the Conjugations.*

Before you begin to learn the conjugations, it will be proper to observe that all the verbs may be conjugated without the pronouns personal, *io*, *tu*, *egli*, *noi*, *voi*, *è-gli-no*; you are therefore at liberty to form them with or without the pronouns; and it will be right in you to follow the Latin rule,

*Supprimit orator, quæ rusticus edit inepté.*

\* \* You must also observe, that the tenses marked with a star, in the conjugation of the verb *avére*, to *have*, are terminated, and conjugated, after the same manner in all the other verbs; thus, we say in the preterimperfect of the verb *avére*.

† *Avévo*, or *avéva*, *avévi*, *avéva*, *avevâmo*, &c.

\* See BOTTARELLI'S EXERCISES ON THE VERBS, p. 33, and seq.

† The best writers in the Italian language terminate the first person of the preterimperfect of all verbs in *a*; *avéva*, not *avévo*; *amâva*, not *amâvo*; the latter termination being used only by the vulgar.

All verbs follow the same rule ; examples,

*Amávo*, or *amáva*, *amávi*, *amáva*, *amavámo*, &c.

*Credévo*, or *credéva*, *credévi*, *credéva*, *credevámo*, &c.

*Sentívo*, or *sentíva*, *sentívi*, *sentíva*, *sentivámo*, &c.

And in like manner all other tenses that are distinguished by a star, except the single verb *éssere*, to be.

Note. In the Italian language, as in Latin, we do not make use of any personal pronouns before verbs, except when two or three different persons are expressed by the same word ;—as the subject of the third person both of the singular and plural, may be a man, or a woman, two men, or two women, it admits very frequently of the pronoun when there is no antecedent which points clearly to the subject.

*Conjugation of the auxiliary verb avére, to have.*

## INDICATIVE.

### PRESENT.

#### Singular.

I have,	<i>io ho</i> , or	<i>ho</i> .
Thou hast,	<i>tu hai</i> ,	<i>hai</i> .
He has,	<i>egli ha</i> ,	<i>ha</i> .

#### Plural.

We have	<i>noi abbiamo</i> ,	<i>abbiamo</i> .
You have,	<i>voi avete</i> ,	<i>avete</i> .
They have,	<i>eglino hanno</i> .	<i>hanno</i> .

### PRETERIMPERFECT.

I had,	<i>*io avéva</i> , or <i>avévo</i> .
Thou hadst,	<i>tu avévi</i> .
He had,	<i>egli avéva</i> .
We had,	<i>noi avevámó</i> .
You had,	<i>voi aveváte</i> .
They had,	<i>eglino avévano</i> .

### PRETERPERFECT DEFINITE.

I had,	<i>io ébbi</i> .
Thou hadst,	<i>tu avésti</i> .

He

He had,	<i>egli ebbe.</i>
We had,	<i>noi avemmo.</i>
You had,	<i>voi avéste.</i>
They had,	<i>eglino ebbero.</i>

PRETERPERFECT.

I have had,	<i>io ho avuto.</i>
Thou hast had,	<i>tu hai avuto.</i>
He has had,	<i>egli ha avuto.</i>
We have had,	<i>noi abbiamo avuto.</i>
You have had,	<i>voi avéte avuto.</i>
They have had,	<i>eglino hanno avuto.</i>

PRETERPLUPERFECT.

I had had,	<i>io aveva avuto.</i>
Thou hadst had,	<i>tu avevi avuto.</i>
He had had,	<i>egli aveva avuto.</i>
We had had,	<i>noi avevamo avuto.</i>
You had had,	<i>voi avevate avuto.</i>
They had had,	<i>eglino avevano avuto.</i>

FUTURE.

I shall or will have,	<i>*io avrò</i>
Thou shalt have,	<i>tu avrai.</i>
He shall have,	<i>egli avrà.</i>
We shall have,	<i>noi avremo.</i>
You shall have,	<i>voi avrete.</i>
They shall have,	<i>eglino avranno.</i>

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IMPERATIVE.

The imperative has no first person singular in Italian.

Have thou,	<i>abbi tu.</i>
Let him have,	<i>abbia egli.</i>
Let us have,	<i>abbiamo noi.</i>
Have you,	<i>abbiate voi.</i>
Let them have,	<i>abbiano eglino.</i>

OPTATIVE

## OPTATIVE AND SUBJUNCTIVE.

I join them together, because their tenses are similar.

## PRESENT.

That I may have,	<i>ch' io abbia.</i>
That thou mayest have,	<i>che tu abbia, or abbia.</i>
That he may have,	<i>ch' egli abbia.</i>
That we may have,	<i>che noi abbiamo.</i>
That you may have,	<i>che voi abbiate.</i>
That they may have,	<i>ch' églino abbiano.</i>

## FIRST PRETERIMPERFECT.

That I had,	<i>*ch' io avessi.</i>
That thou hadst,	<i>che tu avessi.</i>
That he had,	<i>ch' egli avesse.</i>
That we had,	<i>che noi avessimo.</i>
That you had,	<i>che voi aveste.</i>
That they had,	<i>ch' églino avessero.</i>

## SECOND PRETERIMPERFECT.

I should have,	<i>io avrei.</i>
Thou shouldst have,	<i>tu avresti.</i>
He should have,	<i>egli avrebbe.</i>
We should have,	<i>noi avremmo.</i>
You should have,	<i>voi avreste.</i>
They should have,	<i>églino avrebbero.</i>

## PRETERPERFECT.

That I have had,	<i>ch' io abbia avuto.</i>
Thou hast had,	<i>che tu abbia avuto.</i>
He has had,	<i>ch' egli abbia avuto.</i>
We have had,	<i>che noi abbiamo avuto.</i>
You have had,	<i>che voi abbiate avuto.</i>
They have had,	<i>ch' églino abbiano avuto.</i>

## PRETERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive and the participle.

If I had had,	<i>se io avessi avuto.</i>
If thou hadst had	<i>se tu avessi avuto.</i>

If

If he had had,	<i>s' egli avésse avúto.</i>
If we had had,	<i>se noi avéssimo avúto.</i>
If you had had,	<i>se voi avéste avúto.</i>
If they had had,	<i>s' églino avéssero avúto.</i>

SECOND PRETERIMPERFECT.

It is compounded of the second preterimperfect subjunctive and the participle.

I should have had,	<i>io avréi avúto.</i>
Thou shouldst have had,	<i>tu avresti avúto.</i>
He should have had,	<i>egli avrébbe avúto.</i>
We should have had,	<i>noi avrémmo avúto.</i>
You should have had,	<i>voi avréste avúto.</i>
They should have had,	<i>églino avrébbero avúto.</i>

FUTURE.

It is compounded of the future of the indicative and the participle.

When I shall have had,	<i>quand' io avrò avúto.</i>
Thou shalt have had,	<i>quando tu avrái avúto.</i>
He shall have had,	<i>quand' egli avrà avúto.</i>
We shall have had,	<i>quando noi avrémo avúto.</i>
You shall have had,	<i>voi avréte avúto.</i>
They shall have had,	<i>églino avránno avúto.</i>

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INFINITIVE.

PRESENT.

To have,	<i>avére.</i>
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PRETERPERFECT.

To have had,	<i>avér avúto.</i>
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PARTICIPLES.

Had,	<i>avúto, avúta; plural, avúti, avúte.</i>
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GERUNDS.

## GERUNDS.

Having, or in having,      { *avéndo.*  
    { *coll' avére.*  
    { *nell' avére.*  
    { *in avére.*

Having had,      *avéndo avúto.*

\* \* We often use the verb *avére*, with the particle *da* or *a*, instead of the verb *dovére*; example, I ought to do, *ho da fàre*; being to speak, *avéndo a dire*; instead of *dévo fàre*, *dovéndo dire*.

By the generality of tenses of the verb *avére*, you plainly perceive how necessary it is to be perfectly acquainted with them in order to attain a speedy knowledge of all the rest, since there is such an entire conformity between them, except in the present, preterperfect definite, and the subjunctive.

\* \* Upon first learning the Italian language, the interrogation creates some difficulty; and we are at a loss how to express *shall I have? have we? hast thou? has he?* yet there is nothing more easy; for it is merely by putting the pronouns personal after the verbs, as in English, and we shall never mistake in saying *avrò io? abbiamo noi? hai tu? ha egli?* And if we would express ourselves with greater elegance and ease, we ought not to mention the pronouns at all; examples, shall I have this: *avrò quésto?* does he do well? *fa béne?* shall we sing? *canterémo?*

When we speak negatively, we must use the word *non*: examples, I have not, *non ho*; you must not know, *non dovéte conóscere*; thou hast not, *non hai*: he has not, *non ha*.

In the like manner to express, I have some, thou hast some, he has some, say, *ne ho, ne hai, ne ha, &c.*

And to express, I have none, thou hast none, he has none, &c. you may say, *non ne ho, non ne hai, non ne ha.*

But to express, have I none? hast thou none? we say, *non ne ho io? non ne hai tu?*

*Conjugation of the Auxiliary Verb essere, to be.*

INDICATIVE.

PRESENT.

I am,	<i>io sôno, or</i>	<i>sôno.</i>
Thou art,	<i>tu sêi,</i>	<i>sêi.</i>
He is,	<i>egli è,</i>	<i>è.</i>
We are,	<i>noi siâmo,</i>	<i>siâmo.</i>
You are,	<i>voi siête,</i>	<i>siête.</i>
They are,	<i>èglino sôno,</i>	<i>sôno.</i>

PRETERIMPERFECT.

I was,	<i>io éra, or ero,</i>	<i>era, éro.</i>
Thou wert,	<i>tu éri,</i>	<i>éri.</i>
He was,	<i>egli éra</i>	<i>éra.</i>
We were,	<i>noi eravâmo,</i>	<i>eravâmo.</i>
You were,	<i>voi eravâte,</i>	<i>eravâte.</i>
They were,	<i>èglino érano,</i>	<i>éranò.</i>

PRETERPERFECT DEFINITE.

I was,	<i>io fûi,</i>	<i>fûi.</i>
Thou wert,	<i>tu fôsti,</i>	<i>fôsti.</i>
He was,	<i>egli fû,</i>	<i>fû.</i>
We were,	<i>noi fummo,</i>	<i>fummo.</i>
You were,	<i>voi foste,</i>	<i>foste.</i>
They were,	<i>èglino fûrono,</i>	<i>fûrono.</i>

PRETERPERFECT.

It is compounded of the present indicative, *io sôno*, and its own participle *stâto* or *stâta*.

I have been,	<i>io sôno stâto, or stata.</i>
Thou hast been,	<i>tu sêi stâto.</i>
He has been,	<i>egli è stâto.</i>
We have been,	<i>noi siâmo stâti, or state.</i>
You have been,	<i>voi siête stâti.</i>
They have been,	<i>èglino sôno stâti.</i>





FIRST PRETERIMPERFECT.

That I were or might be,	<i>ch'io fossi.</i>
Thou wert,	<i>che tu fossi.</i>
He were,	<i>ch'ègli fosse.</i>
We were,	<i>che noi fossimo.</i>
You were,	<i>che voi foste.</i>
They were,	<i>ch'èglino fossero.</i>

SECOND PRETERIMPERFECT.

I should or would be,	<i>io sarei.</i>
Thou shouldst be,	<i>tu sarèsti.</i>
He should be,	<i>ègli sarèbbe.</i>
We should be,	<i>noi saremmo.</i>
You should be,	<i>voi sarèste.</i> [bono.
They should be,	<i>èglino sarèbbero, or sarèb-</i>

PRETERPERFECT.

It is compounded of the present conjunctive *io sia*, and the participle *stato* or *stata*, of the same verb.

That I have been,	<i>ch'io sia stato, or stata.</i>
Thou hast been,	<i>che tu sii, or sia stato.</i>
He has been,	<i>ch'ègli sia stato.</i>
We have been,	<i>che noi siamo stàti, or stàte.</i>
You have been,	<i>che voi siate stàti.</i>
They have been,	<i>ch'èglino siano stàti.</i>

PRETERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive, and the participle.

If I had been,	<i>se io fossi stato.</i>
Thou hadst been,	<i>se tu fossi stato.</i>
He had been,	<i>s'ègli fosse stato.</i>
We had been,	<i>se noi fossimo stàti.</i>
You had been,	<i>se voi foste stàti.</i>
They had been,	<i>s'èglino fossero stàti.</i>

SECOND

## SECOND PRETERPLUPERFECT.

It is compounded of the second preterimperfect subjunctive and the participle.

I should *or* would have been, *io saréi státo.*

Thou shouldst have been, *tu sarésti státo.*

He should have been, *égli sarébbe státo.*

We should have been, *noi sarémmo státi.*

You should have been, *voi saréste státi.*

you must say, *sono stato*, and not *ho stato*; I had been, *era stato*, and not *aveva stato*. And this rule should be particularly attended to, because herein it is that foreigners are apt to commit mistakes.

### Of Conjugations.

THE Italian verbs have three different terminations in the infinitive; that is to say,

In	$\left\{ \begin{array}{l} \text{are;} \\ \text{ere;} \\ \text{ire;} \end{array} \right\}$	as,	$\left\{ \begin{array}{l} \text{am\u00e1re, cant\u00e1re, salt\u00e1re.} \\ \text{tem\u00e9re, cr\u00e9dere, god\u00e9re.} \\ \text{sentire, dormire, mentire.} \end{array} \right\}$
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For which reason I shall give but three conjugations.

*Am\u00e1re*, will serve as a rule for the verbs in *\u00e1re*.

*Cr\u00e9dere*, for the verbs in *ere*.

*Sentire*, for the verbs in *ire*.

It is proper here to observe, that the infinitives of verbs, derived from the Latin, retain the same quantity as they have in Latin. For instance, the verb *cant\u00e1re*, in Latin, has the second syllable long; and it has also the same syllable long in Italian. On the contrary, *cr\u00e9dere*, *cr\u00e9scere*, having the second syllable short in Latin, have it also short in Italian. If you observe this rule in pronouncing infinitives, you will avoid the mistakes which most learners of the Italian language are apt to commit. The rule, however, has some exceptions.

### *An easy method of learning to conjugate the Verbs.*

I HAVE reduced all the tenses of the verbs to seven: four of which are general, and have the same terminations in all the verbs; and the other three, by changing the one letter in the third person, may be likewise made general, and all conjugations reduced to one.

The

The general tenses are the preterimperfect, the future, the first and second preterimperfect subjunctive.

The preterimperfect is terminated in all the verbs, in *va* or *vo*, *vi*, *va*; *vámo*, *váte*, *vano*.

The future indicative is terminated in *rò*, *rái*, *rà*; *rémo*, *réte*, *ránno*.

The imperfect subjunctive in *ssi*, *ssi*, *sse*; *ssimo*, *ste*, *ssero*.

The second imperfect or conditional in *réi*, *résti*, *rébbe*; *rémmo*, *réste*, *rébbero*.

Change *re* of the verbs *amúre*, *crédere*, *sentíre* (and generally of all the other verbs) into *va* or *vo*; and *rò* into *ssi*, and *rei*, &c. and you will find the imperfect, the future indicative, the first and second imperfect subjunctive of all the other verbs, without any exception; which will greatly assist the learner.

\* \* Note, the future, and the second imperfect, of the verbs in *úre*, are terminated in *erò* and *eréi*, and not in *arò* and *aréi*. Therefore in these tenses, after having made the change of *re* into *rò* for the future, and into *rèi* for the second imperfect, you must also change the vowel that precedes *rò* and *rèi*, and say *amerò*, *ameréi*; and so of the other verbs terminated in *úre*.

The present indicative; the present definite; and the present subjunctive; are the only tenses necessary to be learned; for the other four given above, are general.

In order to form those three tenses, you must cut off the last syllable of the infinitive, and then change the last vowel which remains. For the present indicative, change it into *o*, through all the conjugations, thus of *amúre*, *crédere*, *sentíre*, you make, *ámó*, *crédo*, *sénto*. For the preterperfect definite of the indicatives change it into *ai* in the first conjugation; thus of *amúre*, you form *amái*; but when you come to words of the second conjugation, you must change it into *ei*; thus of *crédere*, you make *credéi*; verbs of the third conjugation have it changed into *ii*; thus, *sentíre* makes *sentíi*. As for the

the present subjunctive, the vowel that remains is changed into *i* in the first conjugation, and into *a* in the others: thus, *ámi*, *créda*, *sénta*.

Present.

are,	o,	i,	a,	iámo,	áte,	ono.
ere,	o,	i,	e,	iámo,	éte,	ono.
ire,	o,	i,	e,	iámo,	íte,	ono.

\* \* Take notice, that in the singular you are to change the letter in the third person only.

Preterperfect definite indicative.

are,	ai,	ásti,	ò,	ámno,	úste,	árono.
ere,	ei,	ésti,	è,	émno,	éste,	érono.
ire,	ii,	ísti,	ì,	ímno,	iste,	írono.

Present subjunctive.

are,	i,	i,	i,	iámo,	iáte,	ino.
ere,	a,	a,	a,	iámo,	iáte,	ano.
ire,	a,	a,	a,	iámo,	iáte,	ano.

\* \* Observe, that through all the conjugations there is no change made in the singular.

The Participles are,

are,	úto,	úta,	úti,	úte.
ere,	úto,	úta,	úti,	úte.
ire,	íto,	íta,	íti,	íte.

Change the termination *áre*, *ére*, *íre*, with the letters and syllables opposite to them, and you will find the present, the preterperfect definite, and the present of the subjunctive, of all the regular verbs.



## PRETERPLUPERFECT.

This tense is composed of the participle *amúto*, and the imperfect of the auxiliary verb *avére*.

I had loved,	<i>avéva am-áto.</i>
Thou hadst loved,	<i>avévi am-áto.</i>
He had loved,	<i>avéva am-áto.</i>
We had loved,	<i>avevámo am-áto.</i>
You had loved,	<i>aveváte am-áto.</i>
They had loved,	<i>avévano am-áto.</i>

## FUTURE.

I shall or will love,	<i>am-erò.</i>
Thou shalt love,	<i>am-erúti.</i>
He shall love,	<i>am-erò.</i>
We shall love,	<i>am-erémo.</i>
You shall love	<i>am-eréte.</i>
They shall love,	<i>am-eránno.</i>

Formerly *amarò* was used; but it is now the practice to write *amerò*, and so of all the verbs in *are*.

## IMPERATIVE.

Love thou,	<i>ám-a tu.</i>
Let him love,	<i>ám-i égli.</i>
Let us love,	<i>am-iámo noi.</i>
Love you,	<i>ám-áte voi.</i>
Let them love,	<i>ám-ino églino.</i>

## OPTATIVE AND SUBJUNCTIVE.

## PRESENT.

That I may love.	<i>ch' io ám-i.</i>
Thou mayest love,	<i>che tu ám-i.</i>
He may love,	<i>ch' egli ám-i.</i>
We may love,	<i>che am-iámo.</i>
You may love,	<i>che am-iáte.</i>
They may love,	<i>che ám-ino.</i>

N. B.



N. B. You may put the pronouns personal in the singular of this tense, *io, tu, egli*, in order to distinguish the persons, which are all terminated in the same manner; but it is superfluous to put them in the plural, the persons being sufficiently distinguished by their terminations. The same rule is applicable to the following preterimperfect, and to the present optative and subjunctive of the second and third conjugation.

### FIRST PRETERIMPERFECT.

That I might or could love,	<i>ch'io am-àssi.</i>
Thou mightest love,	<i>che tu am-àssi.</i>
He might love,	<i>che am-àsse.</i>
We might love,	<i>che am-àssimo.</i>
You might love,	<i>che am-àste.</i>
They might love,	<i>che am-àssero.</i>

\* \* When we find the conjunction *se* before the indicative imperfect, we must use the imperfect of the subjunctive or optative; as, if I loved, or did love, *se amàssi*, and not *se amavo*; if I had, *se avéssi*, and not *se avévo*; and so in all the verbs, because, when we speak by way of wish or desire, we would make use of the subjunctive or optative. Young beginners are apt to mistake in this rule.

### SECOND PRETERIMPERFECT.

I should or would love,	<i>am-eréti.</i>
Thou shouldst love,	<i>am-erésti.</i>
He should love,	<i>am-erébbe.</i>
We should love,	<i>am-erémmo.</i>
You should love,	<i>am-eréste.</i>
They should love,	<i>am-erébbero.</i>

### PRETERPERFECT.

It is composed of the participle *amato*, and the present subjunctive of the auxiliary verb *avere*.

That I have loved,	<i>ch'io abbia am-ato.</i>
Thou hast loved,	<i>che abbi am-ato.</i>
He has loved,	<i>ch'egli abbia am-ato.</i>

That

That We have loved,	<i>che abbiámo am-úto.</i>
You have loved,	<i>che abbiáte am-úto.</i>
They have loved,	<i>che ábbiano am-úto.</i>

## PRETERPLUPERFECT.

It is composed of the participle *amúto*, and the first preterimperfect subjunctive of the auxiliary verb *avére*.

If I had loved,	<i>se io avéssi am-úto.</i>
Thou hadst loved,	<i>se tu avéssi am-úto.</i>
He had loved,	<i>se avésse am-úto.</i>
We had loved,	<i>se avéssimo am-úto.</i>
You had loved,	<i>se avéste am-úto.</i>
They had loved,	<i>se avéssero am-úto.</i>

## SECOND PRETERPLUPERFECT.

It is composed of the participle *amúto*, and the second preterimperfect subjunctive of the auxiliary verb *avére*.

I should have loved,	<i>avréi am-úto.</i>
Thou shouldst have loved,	<i>avrésti am-úto.</i>
He should have loved,	<i>avrébbe am-úto.</i>
We should have loved,	<i>avrémmo am-úto.</i>
You should have loved,	<i>avréste am-úto.</i>
They should have loved,	<i>avrébbero am-úto.</i>

## FUTURE.

It is composed of the participle *amúto*, and the future indicative of the auxiliary verb *avére*.

When I shall have loved,	<i>quand' avrò am-úto.</i>
Thou shalt have loved,	<i>avrái am-úto.</i>
He shall have loved,	<i>avrà am-úto.</i>
We shall have loved,	<i>avrémo am-úto.</i>
You shall have loved,	<i>avréte am-úto.</i>
They shall have loved,	<i>avránno am-úto.</i>

## INFINITIVE.

To love,	<i>am-áre.</i>
To hate loved,	<i>avére am-úto.</i>

## PARTICIPLES.

## PARTICIPLES.

Loved, *am-áto*, masculine. Loved, *am-áta*, feminine.

## GERUNDS.

Loving, or in loving { *am-ándo*, coll' *am-áre*, con *am-áre*.  
                                   *nell' am-áre*, in *am-áre*.  
 Having loved,       *avéndo am-áto*.

*Remarks on the Verbs in áre.*

ALL the verbs ending in *áre*, are conjugated in the same manner as *am-áre*; except four, which only deviate from this rule in some of their tenses; they are *and-áre*, *d-áre*, *f-áre*, *st-áre*.

You will find their conjugations after the regular verbs.

\* \* Note, the verbs terminating in the infinitives in *c-áre*, and *g-áre*, take an *h* in those tenses where the *c* and *g* would otherwise meet with the vowels *e* or *i*; that is to say, in the present indicative, imperative, optative, future indicative, and the second preterimperfect subjunctive; which are the tenses I shall give as examples, in the verbs *pecc-áre*, and *pag-áre*.

*Pecc-áre*, to sin: present, *pécc-o*, *pecc-hi*, (and not *pécci*), *pécc-a*, *pecc-hiámo*, *pecc-áte*, *pecc-ano*, I sin, &c.

Future, *pecc-herò*, I shall sin; *pecc-herái*, *pecc-herà*, *pecc-herémo*, *pecc-heréte*, *pecc-heránno* and not *pecc-erò*, *pecc-erái*, &c.

Imperative, *pécc-a*, *pecc-hi*; *pecc-hiámo*, *pecc-áte*, *pecc-hino*, sin thou, let him sin, &c.

Optative, *che pécc-hi*, *pecc-hi*, *pecc-hi*; *pecc-hiámo*, *pecc-hiáte*, *pecc-hino*, that I may sin, &c.

*Pecc-heréi*, I should sin; *pecc-herésti*, *pecc-herébbe*, *pecc-herémmo*, *pecc-heréste*, *pecc-herébbero*.

*Pag-áre*, to pay, present, *pág-o*, *pág-hi*, *pág-a*; *paghíamo*, *pag-áte*, *pág-ano*, I pay, &c.

Future, *pag-herò*, *pag-herái*, *pag-herà*; *pag-herémo*, *pag-heréte*, *pag-heránno*, I shall or will pay, &c.

Imperative, *pág-a*, *pág-hi*; *pag-hiámo*, *pag-áte*, *pág-hino*, pay thou, let him pay, &c.

Optative,

Optative, *che pág-hi, pág-hi, pag-hi; pag-hiámo, pag-hiáte, pág-hino*, that I may pay, &c.

The second preterimperfect, *pag-heréi, pag-heresti, pag-herébbe; pag-herémmo, pag-heréste, pag-herébbero*, &c. that I should pay, &c.

The other tenses are conjugated like *amére*.

### *Conjugation of the verbs passive.*

Before we proceed to the second conjugation, it is necessary to know, that the verbs passive are merely the participles of verbs active, conjugated with the verb *éssere* : example,

*Conjugation of the verb passive, éssere amáto, to be loved.*

## INDICATIVE.

### PRESENT.

I am loved,	<i>sóno am-áto.</i>
Thou art loved;	<i>séi am-áto.</i>
He is loved,	<i>è am-áto.</i>
We are loved;	<i>siámo am-áti.</i>
You are loved;	<i>siéte am-áti.</i>
They are loved;	<i>sóno am-áti.</i>

### PRETERIMPERFECT.

I was loved,	<i>éra or éro am-áto.</i>
Thou wert loved,	<i>éri am-áto.</i>
He was loved,	<i>éra am-áto.</i>
We were loved,	<i>eravámo am-áti.</i>
You were loved,	<i>eraváte am-áti.</i>
They were loved,	<i>érano am-áti.</i>

### PRETERPERFECT DEFINITE.

I was loved,	<i>fui am-áto.</i>
Thou wert loved,	<i>fósti am-áto.</i>
He was loved,	<i>fù am-áto.</i>
We were loved,	<i>fúmmo am-áti.</i>
You were loved,	<i>fóste am-áti.</i>
They were loved	<i>fárono am-áti.</i>

PRETER-



Observe, that in the construction of the passive, the Italians make use of *da* or *dal*, and *per*, (by), which answer to the French *du* and *par*; with this difference, that the French more frequently use *par* than *du*, whereas the Italians always put *da* or *dal*: thus they say, *Piétro è amato dal principe*, and not *per il principe*; which French learners are apt to confound. N. B. *Dal* signifies, by the; and *per il*, for the.

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*Second Conjugation, of the Verbs in ere.*

---

INDICATIVE.

PRESENT.

I believe,	<i>créd-o.</i>
Thou believest,	<i>créd-i.</i>
He believes,	<i>créd-e.</i>
We believe,	<i>cred-iámo.</i>
You believe,	<i>cred-éte.</i>
They believe,	<i>créd-ono.</i>

PRETERIMPERFECT.

I did believe,	<i>cred-éva.</i>
Thou didst believe,	<i>cred-évi.</i>
He did believe,	<i>cred-éva.</i>
We did believe,	<i>cred-evámo.</i>
You did believe,	<i>cred-eváte.</i>
They did believe,	<i>cred-évano.</i>

PRETERPERFECT DEFINITE.

I believed,	<i>cred-éi.</i>
Thou believedst,	<i>cred-ésti.</i>
He believed,	<i>credè.</i>
We believed,	<i>cred-émmo.</i>
You believed,	<i>cred-éste.</i>
They believed,	<i>cred-érono.</i>

PRETERPERFECT.

I have believed,	<i>ho cred-úto.</i>
Thou hast believed,	<i>hái cred-úto.</i>
He has believed,	<i>ha cred-úto.</i>
We have believed,	<i>abbíamo cred-úto.</i>
You have believed,	<i>avéte cred-úto.</i>
They have believed,	<i>hánno cred-úto.</i>

PRETERPLU-

## PRETERPLUPERFECT.

I had believed,	<i>avéva cred-úto.</i>
Thou hadst believed,	<i>avévi cred-úto.</i>
He had believed,	<i>ávéva cred-úto.</i>
We had believed,	<i>avevámo cred-úto.</i>
You had believed,	<i>aveváte cred-úto.</i>
They had believed,	<i>avévano cred-úto.</i>

## FUTURE.

I shall or will believe,	<i>cred-erò.</i>
Thou shalt believe,	<i>cred-erái.</i>
He shall believe,	<i>cred-erà.</i>
We shall believe,	<i>cred-erémo.</i>
You shall believe,	<i>cred-eréte.</i>
They shall believe,	<i>cred-eránno.</i>

## IMPERATIVE.

Believe thou,	<i>créd-i.</i>
Let him believe,	<i>créd-a.</i>
Let us believe,	<i>cred-iámo.</i>
Believe you,	<i>cred-éte.</i>
Let them believe,	<i>créd-ano.</i>

## OPTATIVE AND SUBJUNCTIVE.

## PRESENT.

That I may believe,	<i>ch'io créd-a.</i>
Thou mayest believe,	<i>che tu créd-a.</i>
He may believe,	<i>ch'egli créd-a.</i>
We may believe,	<i>che cred-iámo.</i>
You may believe,	<i>che cred-iáte.</i>
They may believe,	<i>che créd-ano.</i>

## PRETERIMPERFECT.

That I might or could believe,	<i>che cred-éssi.</i>
Thou mightest believe,	<i>che tu cred-éssi.</i>
He might believe,	<i>che cred-ésse.</i>
We might believe,	<i>che cred-éssimo.</i>
You might believe,	<i>che cred-éste.</i>
They might believe,	<i>che cred-éssero.</i>

SECOND PRETERIMPERFECT.

I should believe,	<i>cred-eréi.</i>
Thou shouldst believe,	<i>cred-erésti.</i>
He should believe,	<i>cred-erébbe.</i>
We should believe,	<i>cred-erémmo.</i>
You should believe,	<i>cred-eréste.</i>
They should believe,	<i>cred-erébbero.</i>

PRETERPERFECT.

That I have believed,	<i>ch'io ábbia cred-úto.</i>
Thou hast believed,	<i>che tu ábbi cred-úto.</i>
He has believed,	<i>ch'egli ábbia cred-úto.</i>
We have believed,	<i>che ábbiamo cred-úto.</i>
You have believed,	<i>che ábbiate cred-úto.</i>
They have believed,	<i>che ábbiano cred-úto.</i>

PRETERPLUPERFECT.

If I had believed,	<i>se io avéssi cred-úto.</i>
Thou hadst believed,	<i>se tu avéssi cred-úto.</i>
He had believed,	<i>se avésse cred-úto.</i>
We had believed,	<i>se avéssimo cred-úto.</i>
You had believed,	<i>se avéste cred-úto.</i>
They had believed,	<i>se avéssero cred-úto.</i>

SECOND PRETERPLUPERFECT.

I should have believed,	<i>avréi cred-úto.</i>
Thou shouldst have believed,	<i>avrésti cred-úto.</i>
He should have believed,	<i>avrébbe cred-úto.</i>
We should have believed,	<i>avrémmo cred-úto.</i>
You should have believed,	<i>avréste cred-úto.</i>
They should have believed,	<i>avrébbero cred-úto.</i>

FUTURE.

When I shall have believed,	<i>quand'avrò cred-úto.</i>
Thou shalt have believed,	<i>avrái cred-úto.</i>
He shall have believed,	<i>avrà cred-úto.</i>
We shall have believed,	<i>avrémo cred-úto.</i>
You shall have believed,	<i>avréte cred-úto.</i>
They shall have believed,	<i>avránno cred-úto.</i>

INFINITIVE.



## INFINITIVE.

To believe, *credere.*

## GERUND.

Believing, or in believing, *cred-endo, col cred-ere, &c.*

## PARTICIPLE.

Believed, *cred-uto, masc.* Believed, *cred-uta, fem.*

Conjugate in like manner the following verbs which are the only verbs in *ere* that follow the rule of *cred-ere*.

\* \* Note, that all the regular verbs in *ere* have two terminations in the preterperfect definite, as they make

*éi, ésti, è ; émmo, éste, érono,*

or,

*étti, ésti, étte ; émmo, éste, éttero.*

	Infinitive.	Preterp.	Def.	Participle.
To	beat,	<i>battere,</i>	<i>éi</i>	<i>uto.</i>
	drink,	<i>bévere or bere</i>	<i>éi or étti</i>	<i>uto.</i>
	yield,	<i>cedere</i>	<i>éi</i>	<i>étti uto.</i>
	cleave,	<i> fendere</i>	<i>éi</i>	<i>étti uto.</i>
	fret,	<i>frémere</i>	<i>éi</i>	<i>étti uto.</i>
	groan,	<i>gémere.</i>	<i>éi</i>	<i>étti uto.</i>
	enjoy,	<i>godere</i>	<i>éi</i>	<i>étti uto.</i>
	reap,	<i>miètere</i>	<i>éi</i>	<i>étti uto.</i>
	feed,	<i>pascere</i>	<i>éi</i>	<i>étti uto.</i>
	hang,	<i>pendere</i>	<i>éi</i>	<i>étti uto.</i>
	retch,	<i>recere</i>	<i>éi</i>	<i>étti uto.</i>
	receive,	<i>ricevere</i>	<i>éi</i>	<i>étti uto.</i>
	shine again,	<i>rilucere</i>	<i>éi without a participle.</i>	
	sit down,	<i>sedere</i>	<i>éi</i>	<i>étti uto.</i>
	shine,	<i>spléndere</i>	<i>éi</i>	<i>étti uto.</i>
	glide,	<i>serpere</i>	<i>éi</i>	<i>étti uto.</i>
	creak,	<i>stridere</i>	<i>éi</i>	<i>étti uto.</i>
	fear,	<i>temere</i>	<i>éi</i>	<i>étti uto.</i>
	sell,	<i>vendere</i>	<i>éi</i>	<i>étti uto.</i>

All ~

All the other verbs in *ere* are irregular.

The regular verbs end with two vowels in the preterperfect definite : as, *am-ái, cred-ti, sent-ti*.

All the regular verbs, in the same tense, end with the vowel *i*; and this vowel *i* is preceded by a consonant ; as, *ébbi, credétti, scríssi*. Thus *crédere*, which makes *credéi* and *credétti*, is both regular and irregular.

You will find, in the chapter of the irregular verbs in *ere* short (p. 124) a very easy method of learning the irregularity of the verbs, which I have reduced to one general rule.

### *Third Conjugation of the Verbs in ire.*

#### INDICATIVE.

##### PRESENT.

I hear,	<i>sént-o.</i>
Thou hearest,	<i>sént-i.</i>
He hears,	<i>sént-e.</i>
We hear,	<i>sent-iámo.</i>
You hear,	<i>sent-íte.</i>
They hear,	<i>sént-ono.</i>

##### PRETERIMPERFECT.

I did hear,	<i>sent-íva.</i>
Thou didst hear,	<i>sent-ívi.</i>
He did hear,	<i>sent-íva.</i>
We did hear,	<i>sent ivámo.</i>
You did hear,	<i>sent-iváte.</i>
They did hear,	<i>sent-ivano.</i>

##### PRETERPERFECT DEFINITE.

I heard,	<i>sent-íi.</i>
Thou heardst,	<i>sent-ísti.</i>
He heard,	<i>sent-ì.</i>
We heard,	<i>sent-ímmo.</i>
You heard,	<i>sent-íste.</i>
They heard,	<i>sent-írono.</i>

**PRETERPERFECT.**

I have heard,	<i>ho sent-ító.</i>
Thou hast heard,	<i>háí sent-ító.</i>
He has heard,	<i>ha sent-ító.</i>
We have heard,	<i>abbiámo sent-ító.</i>
You have heard,	<i>avéte sent-ító.</i>
They have heard,	<i>hanno sent-ító.</i>

**PRETERPLUPERFECT.**

I had heard,	<i>avéva sent-ító.</i>
Thou hadst heard,	<i>avévi sent-ító.</i>
He had heard,	<i>avéva sent-ító.</i>
We had heard,	<i>avevámo sent-ító.</i>
You had heard,	<i>aveváte sent-ító.</i>
They had heard,	<i>aveváno sent-ító.</i>

**FUTURE.**

I shall or will hear,	<i>sent-irò.</i>
Thou shalt hear,	<i>sent-irái.</i>
He shall hear,	<i>sent-irà.</i>
We shall hear,	<i>sent-irémo.</i>
You shall hear,	<i>sent-iréte.</i>
They shall hear,	<i>sent-iránno.</i>

**IMPERATIVE.**

Hear thou,	<i>sént-i.</i>
Let him hear,	<i>sént-a.</i>
Let us hear,	<i>sent-iámo.</i>
Hear you,	<i>sent-íte.</i>
Let them hear,	<i>sént-ano.</i>

**OPTATIVE AND SUBJUNCTIVE.****PRESENT**

That I may hear,	<i>ch'io sént-a.</i>
Thou mayest hear,	<i>che tu sént-a.</i>
He may hear,	<i>ch'égli sént-a.</i>
We may hear,	<i>che sent-iámo.</i>
You may hear,	<i>che sent-iáte.</i>
They may hear,	<i>chè sént-ano.</i>

PRETERIMPERFECT.

That I could or might hear,	<i>che sent-issi.</i>
Thou mightest hear,	<i>che tu sent-issi.</i>
He might hear,	<i>che sent-isse.</i>
We might hear,	<i>che sent-issimo.</i>
You might hear,	<i>che sent-iste.</i>
They might hear,	<i>che sent-issero.</i>

SECOND PRETERIMPERFECT.

I should hear,	<i>sent-iréi.</i>
Thou shouldst hear,	<i>sent-irésti.</i>
He should hear,	<i>sent-irébbe.</i>
We should hear,	<i>sent-irémmo.</i>
You should hear,	<i>sent-iréste.</i>
They should hear,	<i>sent-irébbero.</i>

PRETERIMPERFECT.

That I have heard,	<i>ch'io abbia sent-ito.</i>
Thou hast heard,	<i>che abbi sent-ito.</i>
He has heard,	<i>che egli abbia sent-ito.</i>
We have heard,	<i>che abbiamo sent-ito.</i>
You have heard,	<i>che abbiate sent-ito.</i>
They have heard,	<i>che abbiano sent-ito.</i>

PRETERPLUPERFECT.

If I had heard,	<i>se io avéssi sent-ito.</i>
Thou hadst heard,	<i>se tu avéssi sent-ito.</i>
He had heard,	<i>se avésse sent-ito.</i>
We had heard,	<i>se avéssimo sent-ito.</i>
You had heard,	<i>se avéste sent-ito.</i>
They had heard,	<i>se avéssero sent-ito.</i>

SECOND PRETERPLUPERFECT.

If I should have heard,	<i>avréi sent-ito.</i>
Thou shouldst have heard,	<i>avrésti sent-ito.</i>
He should have heard,	<i>avrébbe sent-ito.</i>
We should have heard,	<i>avrémmo sent-ito.</i>
You should have heard,	<i>avréste sent-ito.</i>
They should have heard,	<i>avrébbero sent-ito.</i>

FUTURE.

## FUTURE.

When I shall have heard,	<i>quand' avrò sent-ito.</i>
Thou shalt have heard,	<i>avrà sent-ito.</i>
He shall have heard,	<i>avrà sent-ito.</i>
We shall have heard,	<i>avrèmo sent-ito.</i>
You shall have heard,	<i>avrète sent-ito.</i>
They shall have heard,	<i>avranno sent-ito.</i>

## INFINITIVE.

To hear, or to feel, *sent-ire*. Participle, heard, *sent-ito*. Gerund, in hearing, *sent-éndo*.

Conjugate in the same manner the following verbs, which are the only verbs in *ire*, that conform to the rule of *sent-ire*.

	Infinitive.	Pres.	Pret. def.	Particip.	
To	open,	<i>aprire</i>	<i>áprou</i>	<i>aprii</i>	<i>apértou.</i>
	boil,	<i>bollire</i>	<i>bóllo</i>	<i>bollii</i>	<i>bollítou.</i>
	consent,	<i>consentire</i>	<i>consénto</i>	<i>consentii</i>	<i>consentítou.</i>
	convert,	<i>convertire</i>	<i>convertó</i>	<i>convertii</i>	<i>convertítou.</i>
	cover,	<i>coprire</i>	<i>cópro</i>	<i>coprii</i>	<i>copértou.</i>
	sow,	<i>cucire</i>	<i>cúcio</i>	<i>cucii</i>	<i>cucítou.</i>
	sleep,	<i>dormire</i>	<i>dórmo</i>	<i>dormii</i>	<i>dormítou.</i>
	fly,	<i>fuggire</i>	<i>fúggo</i>	<i>fuggii</i>	<i>fuggítou.</i>
	lie,	<i>mentire</i>	<i>ménto</i>	<i>mentii</i>	<i>mentítou.</i>
	die,	<i>morire</i>	<i>móro</i>	<i>morii</i>	<i>mórtou.</i>
	depart,	<i>partire</i>	<i>pártó</i>	<i>partii</i>	<i>partítou.</i>
	repent,	<i>pentirsi</i>	<i>mi pento</i>	<i>mi pentii</i>	<i>pentítosi.</i>
	ascend,	<i>salire</i>	<i>sálgo</i>	<i>salii</i>	<i>salítou.</i>
	follow,	<i>seguire</i>	<i>séguo</i>	<i>seguii</i>	<i>segúttou.</i>
	serve,	<i>servire</i>	<i>sérvo</i>	<i>servii</i>	<i>servítou.</i>
	suffer,	<i>soffrire</i>	<i>sóffro</i>	<i>soffrii</i>	<i>soffértou.</i>
	come or	<i>sortire</i>	<i>sórtó</i>	<i>sortii</i>	<i>sortítou.</i>
	go out,				
	dress,	<i>vestire</i>	<i>véstó</i>	<i>vestii</i>	<i>vestítou.</i>
	come or	<i>uscire</i>	<i>éscó</i>	<i>usci</i>	<i>uscítou.</i>
	go out,				
	hear,	<i>udire</i>	<i>ódo</i>	<i>udii</i>	<i>uditou.</i>

All

All the other verbs in *ire* are regular in the present tense, which they make in *isco*; as you will observe in the Chapter of Irregulars in *ire*; example,

*diger-ire diger-isco diger-ti diger-ito, &c.*

*langu-ire langu-isco langu-ti langu-ito, &c.*

N. B. When you have learned to conjugate these five verbs, *avère, essere, amare, credere, sentire*, you may be said to be master of almost all the rest; the termination of the tenses and persons being the same, especially in the irregular verbs; but in order to be perfect in your conjugations, it is not sufficient to know those verbs in the order of the tenses, that is, beginning with the present indicative, and proceeding to the preterimperfect, as children do; but it is necessary to know each tense of the indicative, and optative, &c. by heart. Your teacher will instruct you upon this head; but should he not, or if you learn Italian without a master, your method must be, to conjugate two or three of those verbs, or all five, at the same time. This will enable you to learn them with greater ease; to retain them better in your memory, and to express yourself more readily. In order to conjugate the two auxiliary verbs together, you may, for instance, repeat,

*Ho un cavallo, e ne sono contento.*

I have a horse, and am satisfied with it.

And thus you may exercise yourself through every tense and person of the whole conjugation.

With regard to the other three, you will receive much benefit, if you conjugate them by other similar verbs. For instance, I buy my goods, sell them cheap, and serve my friends faithfully; *compro le mie mercanzie, le vendo a buon mercato, e servo con fedeltà i miei amici*. The verb *comprare* is conjugated like *amare*: *vendere*, like *credere*: *servire* like *sentire*. If you practise this mode of conjugation, you will find that in a very little time you will be able to speak and write with great ease; for in the Italian language, they write as they speak, and speak as they write; here however you will find a Book of Exercises\* highly necessary and useful.

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\* See BUTTARELLI'S EXERCISES, with references to the rules of this Grammar.

*Of the IRREGULAR VERBS in are.*

**THERE** are in each conjugation some verbs which do not conform to the common rule, and on that account are called irregulars.

There are but four verbs of the first conjugation, which in some of the tenses depart from the rule of the verb *amāre*, viz.

*Andāre, dāre, fāre, stāre.*

The verb *fāre*, is, properly speaking, an irregular of the second conjugation, since it is only the Latin verb *facere* syncopated or abridged. Yet I place it here in compliance with the method of other grammarians.

Observe that these verbs are irregular; some in the present, some in the preterperfect definite, and others in the future tense.

\* \* Remember also that when a verb is irregular in the present of the indicative, it retains its irregularity in the imperative and present of the subjunctive.

\* \* Observe farther, that the first and second person plural of the present tense are always regular.

*Of the Verb andāre.*

THE verb *andāre* is irregular only in the present tense.\*

INDICATIVE.

PRESENT.

I go,	<i>vādo</i> or <i>vo</i> .
Thou goest,	<i>vāi</i> .
He goes,	<i>va</i> .
We go,	<i>andāmo</i> .
You go,	<i>andāte</i> .
They go,	<i>vānno</i> .

PRETERIMPERFECT.

I did go, thou didst go, he did go; we did go, you did go, they did go.

*Andāva, andāvi, andāva; andāvāmo, andāvāte, andāvāno.*

\* In the subsequent pages, the tenses which have a star are the only irregular ones; the others are regular.

PRETER-

PRETERPERFECT DEFINITE.

I went, thou wentest, he went; we went, you went, they went.

*Andái, andásti, andò; andámmo, andáste, andárono.*

PRETERPERFECT.

I have gone,	<i>sóno andáto.</i>
Thou hast gone,	<i>séi andáto.</i>
He has gone,	<i>è andáto.</i>
We have gone,	<i>siámo andáti.</i>
You have gone,	<i>siéte andáti.</i>
They have gone,	<i>sóno andáti.</i>

If we are to speak in the feminine, we should say, *sóno andáta, séi andáta, è andáta, siámo, andáte, siéte andáte, sóno andáte.*

I was gone, thou wast gone, he was gone; we were gone, you were gone, they were gone.

PRETERPLUPERFECT.

I had gone, thou hadst gone, he had gone; we had gone, you had gone, they had gone.

*Era andáto, éri andáte, éra andáto; eravámo andáti, eraváte andáti, érano andáti.*

FUTURE.

I shall or will go, thou shalt go, he shall go; we shall go, you shall go, they shall go.

\* *Andrò, andrái, andrà; andrémo, andréte, andránno.*

IMPERATIVE.

Go thou, let him go; let us go, go ye, let them go.

\* *Va' váda; andiámo, andáte, vádano.*

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may go,	<i>ch' io váda.</i>
Thou mayest go,	<i>che tu váda.</i>
He may go,	<i>ch' egli váda.</i>
We may go,	<i>che andiámo.</i>
You may go,	<i>che andiáte.</i>
They may go,	<i>che vadáno.</i>



## PRETERPERFECT.

That I might or could go, thou mightest go, he might go; we might go, you might go, they might go.

*Che andássi, andássi, andásse; andássimo, andáste, andássero.*

## SECOND PRETERIMPERFECT.

I should go, thou shouldst go, he should go; we should go, you should go, they should go.

\* *Andréi, andrésti, andrébbe; andrémmo, andréste, andrébbero.*

Preterp. That I have gone, *che sia andáto.*

Preterpl. If I had gone, *se fossi andáto.*

Future. When I shall be gone, *quando sarò andáto.*

## INFINITIVE.

To go, *andáre.* Participle, gone, *andáto.* Gerund in going, *andándo.*

\* Note, that the preposition *a* or *ad*, must be put after the verb *andáre*, and all the other verbs of motion, when they precede an infinitive: example,

Let us go see, *andiamo a vedére.*

Go to supper, *andate a cenáre.*

You shall go, and expect me, *andréte ad aspettármí.*

Let us send to tell, *mandiamo a díre.*

The French are frequently mistaken in this respect, because they are accustomed to put the infinitive, without a preposition after verbs of motion.

*Of the Verb dáre.*

**DA'RE** is irregular only in the present and preterperfect definite.

## INDICATIVE.

## PRESENT.

\* I give, thou givest, he gives; we give, you give, they give: *do, dáí, dà; diámo, dáte, dánno.*

Preterimperf. I did give, thou didst give, he did give; we did give, you did give, they did give: *dáva, dávi, dáva; davámo, daváte, dávano.*

PRETER-

PRETERPERFECT DEFINITE.

* I gave,	<i>diédi,</i>	or <i>détti.</i>
Thou gavest,	<i>désti,</i>	
He gave,	<i>diéde,</i>	or <i>détte, diè.</i>
We gave,	<i>démmo,</i>	
You gave,	<i>déste,</i>	
They gave,	<i>diédéro,</i>	or <i>déttero.</i>
The poets use <i>dier</i> , <i>diéron</i> and <i>diérono</i> , instead of <i>diédéro</i> .		
Perfect comp.	I have given,	<i>ho dato.</i>
Preterplup.	I had given,	<i>avéva dato.</i>
* Future.	I shall give,	<i>dard.</i>

IMPERATIVE.

\* Give thou, let him give ; let us give, give you, let them give : *da', dia; diámo, date, diano.*

OPTATIVE AND SUBJUNCTIVE.

\* Present. That I may give, &c. *che dia, che tu dia, ch'égli dia; che diámo, che diáte, che diano.*

\* Preterimp. That I might give, that thou mightest give, that he might give, &c. *che déssi, tu déssi, désse; déssimo, déste, déssero.*

\* Second Imperf. I should give, &c. *daréti, darésti, darébbe, darémmo, daréste, darébbero.*

INFINITIVE.

Present,	To give,	<i>dáre.</i>
Gerund,	In giving,	<i>dándo.</i>
Participle,	given,	<i>dúto.</i>

Of

*Of the Verb fare.*

**FARE**, formerly *facere*, has its irregularity in the present, and the preterperfect definite; and requires the *t* to be doubled in the participle.

## INDICATIVE.

## PRESENT.

\* I do, thou dost, he does; we do, you do, they do;  
*fo, fái, fa: facciámo, fáte, fánno.*

Preterimp. I did, &c. *facéva, facévi, facéva, &c.*

Preter-def. I did, thou didst, he did; we did,  
\*you did, they did: *féci, facésti, fèce; facémmo, facéste, fécero.*

Preterp. I have done, *ho fátto.*

Preterplup. I had done, *avéva fátto.*

\* Future. I shall do, &c. *farò, farái, farà; farémo, faréte, faránno.*

## IMPERATIVE.

\* Do thou, let him do; let us do, do you, let them  
do: *fa', fáccia; facciámo, fáte, fácciano.*

## OPTATIVE.

## PRESENT.

\* That I may do, or that I do, thou mayest do, he may do; we may do, you may do, they may do; *che fáccia, che tu fáccia, ch' egli fáccia; che facciámo, che facciáte, che fácciano.*

Preterimp. That I may do, thou mightest do, he might do; we might do, you might do, they might do; *che facéssi, facéssi, facésse; facéssimo, facéste, facéssero.*

\* Second Imp. I should do, thou shouldst do, he should do; we should do, you should do, they should do: *faréi, farésti, farébbe; farémmo, faréste, farébbero.*

## INFINITIVE.

\* To do, *fáre.* Gerund, in doing, *facéndo.* Participle, done, *fátto.*

*Of the Verb stáre.*

*STÁRE* signifies *to be, to dwell, to stand, to stay*; it is irregular in the present and preterperfect definite.

## INDICATIVE.

## PRESENT.

\* I stand, or I am, *sto*: thou standest, *stái*; he stands, *sta*; *stiámo, státe, stámo.*

Imperf. I did stand, &c. *stáva.*

\* Preter-def. I stood, thou stoodest, he stood, &c. *stétti, stésti, stéte; stémmo, stéste, stéttero.*

Preterpr. I have stood, &c. *sóno státo.*

Preterpl. I had stood, &c. *éra státo.*

\* Future. I shall or will stand, &c. *starò, starái, starò, starémo, staréte, staránno.*

## IMPERATIVE.

\* Stand thou, *stá'*; let him stand, *stia*; let us stand, *stiámo*; stand you, *státe*; let them stand, *stiano, or stieno.*

## OPTATIVE AND SUBJUNCTIVE.

## PRESENT.

That I may stand, thou mayst stand, he may stand, &c. *ch' io stia, che tu stia, ch' egli stia; che stiámo, che stíate, che stiáno, or stieno.*

\* Imperfect. That I might or could stand, *che stéssi*; thou mightest stand, *che tu stéssi*; he might stand, *che stésse*; we might stand, *che stéssimo*; you might stand, *che stéste*; they might stand, *che stéssero.*

\* Second Preterimp. I should stand, thou shouldst stand, he should stand, &c. *staréi, starésti, starébbe; starémmo, staréste, starébbero.*

## INFINITIVE.

To stand, *stére.* Gerund, standing, *stándo.* Participle, stood or been, *státo.*

*Observations on the four IRREGULAR VERBS.*

## ANDARE, DARE, FARE, STARE.

THESE four verbs form the second person of the present tense in *ai* ; as, *vái, dái, fáí, stái* ; and the third person plural in *anno*, and not in *ano*, like the regulars : example, *vánno, dánno, fánno, stánno* ; the regular verbs make it in *áno* ; as, *ámáno, cántano, párlano, &c.*

The future indicative does not terminate in *erò*, but in *arò* ; we must therefore say, *farò, darò, starò* ; except the verb *andáre*, which makes *andrò*. Observe, nevertheless, that the verb *stáre* and *dáre* become regular, when they are compounded ; as, *accostáre, sovrastáre, secondáre, comandáre*. We say in the second person of the present tense, *accósti, sovrásti, secondi, comándi*, and not *accostái, sovrastái, secondái, comandái*, this being the first person singular of the preterperfect definite of those verbs. In a word, they follow the rule of the regular verbs through all its tenses. The same cannot be said of the verb *fáre*, which continues its irregularity, though compounded ; therefore we must say, *dísfo, disfacciámo, disféci, disfacésti, &c.*

The regular verbs in *are* make their subjunctive in *i* ; as, *ámi, párli, cánti, sálti*. The four irregulars form theirs in *a* ; as, *váda, día, fáccia, stía*.

*Dáre* and *stáre* make the preterimperfect subjunctive *déssi* and *stéssi*, and not *dássi* and *stássi*.

In the second preterimperfect they make *andréi, daréi, faréi, staréi*.

Note, the verb *dáre* is conjugated like the verb *stáre*, only by changing the *st* into *d* ; *do, sto, dáva, stáva, &c.*

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*Of the Irregular Verbs in ere.*

THERE are two sorts of verbs in *ere*, one of which has the penultima, or the last syllable but one, long ; as, *Cadére,*

*Cadére, dovére, sapére, volére.*  
The other the penultima short; as,  
*Crédere, léggere, scrívere, pérdere.*

There are no more than twenty-two verbs which have the infinitives in *ere* long, viz.

Infinitive.	Pres.	Pret. def.	Part.
115 <i>Cadére</i> To fall,	<i>cádo,</i>	<i>cáddi,</i>	<i>cadúto.</i>
112 { <i>calére</i> - care for, a verb impersonal.			
{ <i>capére</i> - contain.			
116 <i>dovére</i> - owe,	<i>dévo,</i>	<i>dovéi,</i>	<i>dovúto.</i>
117 <i>dolérsi</i> - grieve,	<i>mi dólgo,</i>	<i>mi dólsi,</i>	<i>dolútorí.</i>
118 <i>giacére</i> - lie down,	<i>giáccio,</i>	<i>giácqui,</i>	<i>giacciúto.</i>
* <i>godére</i> - enjoy,	<i>gódo,</i>	<i>godéi,</i>	<i>godúto.</i>
76 <i>avére</i> - have,	<i>ho,</i>	<i>ébbi,</i>	<i>avúto.</i>
120 <i>parére</i> - appear,	<i>pájo,</i>	<i>párvi,</i>	<i>parúto.</i>
119 <i>piacére</i> - please,	<i>piáccio,</i>	<i>piácqui,</i>	<i>piaciúto.</i>
121 <i>persuadére</i> , persuade,	<i>persuádo,</i>	<i>persuási,</i>	<i>persuásó.</i>
113 <i>potére</i> - be able,	<i>pósso,</i>	<i>potéi,</i>	<i>potúto.</i>
121 <i>rimanére</i> remain,	<i>rimángo,</i>	<i>rimási,</i>	<i>rimásó.</i>
112 <i>sapére</i> - know,	<i>so,</i>	<i>séppi,</i>	<i>sápúto.</i>
* <i>sedére</i> - sit,	<i>sédo,</i>	<i>sedéi,</i>	<i>sedúto.</i>
122 <i>solére</i> - be accustomed	<i>sóglio,</i>	<i>soléi,</i>	<i>sólito.</i>
	very little used.		
119 <i>tacére</i> - be silent,	<i>táccio,</i>	<i>tácqui,</i>	<i>tacciúto.</i>
122 <i>tenére</i> - hold,	<i>téngo,</i>	<i>ténni,</i>	<i>tenúto.</i>
* <i>temére</i> - fear,	<i>témo,</i>	<i>teméi,</i>	<i>temúto.</i>
123 <i>valére</i> - be worth,	<i>váglio,</i>	<i>valsi,</i>	<i>valúto.</i>
123 <i>vedére</i> - see,	<i>védo,</i>	<i>vídi,</i>	<i>vedúto.</i>
114 <i>volére</i> - be willing,	<i>vóglio,</i>	<i>volli,</i>	<i>volúto.</i>

\* The three verbs marked with a star are regular: the figures in the margin refer to the pages in which the other verbs are found conjugated at full length.

The compounds of these verbs make *ere* long also; as, *ricadére, riavére, &c.*

Of these twenty-two verbs, there are but three regular, viz. *godére, sedére, and temére*; and they are conjugated like *crédere*.

Of the other verbs which make their infinitive in *ere* long, some are irregular in the present, others in the preter-definite and future, and some in the participle.

The conjugation of the verb *avére* has been given already; *calére* and *capére* are little in use.

### *Conjugation of the Irregular Verbs in ere, long.*

I begin with *sapére*, *potére*, and *volére*, because they frequently occur in discourse.

#### SAPE'RE, to know.

\* Present. *So, sái, sa; sappiámo, sapéte, sánno*: I know, thou knowest, he knows; we know, you know, they know.

Imper. *Sapéva, sapévi, sapéva; sapevámo, sapeváte, sapévano*: I did know, thou didst know, he did know; we did know, you did know, they did know.

\* Preter-def. *Séppi, sapésti, séppe; sapémmo, sapéste, séppero*: I knew, thou knewest, he knew; we knew, you knew, they knew.

Preterperfect. *Ho sapúto, hai sapúto, ha sapúto, &c.*

\* Future. *Saprò, saprái, saprà; saprémo, sapréte, sapránno*: I shall know, thou shall know, he shall know; we shall know, you shall know, they shall know.

#### IMPERATIVE.

\* *Sáppi, sáppia; sappiámo, sappiáte, sappiano*; know thou, let him know; let us know, know you, let them know.

#### OPTATIVE AND SUBJUNCTIVE.

\* *Che sáppia, sáppia, sáppia; sappiámo, sappiáte, sappiano*: that I may know, thou mayst know, he may know; we may know, you may know, they may know.

\* Imperfect. *Che sapéssi, sapéssi, sapésse; sapéssimo, sapéste, sapéssero*: that I might know, thou mightest know, they might know.

\* Second Imp. *Sapréti, saprésti, saprébbe; saprémmo, sapréste, saprébbero*: I should or would know, thou shouldst know, he should know; we should know, you should know, they should know.

#### INFINITIVE.

INFINITIVE.

*Sapére*, to know. Gerund. *Sapéndo*, knowing. Participle. *Sapúto*, known.

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POTERE, to be able.

INDICATIVE.

\* Present. *Póssó, puóí, può* ; *possíámo, potéte, pósono* : I can or am able, thou canst, he can ; we can, you can, they can.

Imperf. *Potéva, potévi, &c.* I could, &c.

Pret. def. *Potéi, potésti, potè* ; *potémmo, potéste, potérono* ; I could, thou couldst, he could ; we could, you could, they could.

Preterp. *Ho potúto*, I have been able.

\* Future. *Potrò*, I shall be able.

There is no imperative.

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OPTATIVE AND SUBJUNCTIVE.

\* *Che póssa, póssa, póssa* ; *possíámo, possiáte, póssano* : that I may be able, thou must be able, he may be able ; we may be able, you may be able, they may be able.

Imp. *Che potéssi, potéssi, potésse* ; *potéssimo, potéste, potéssero* : that I might be able, thou mightest be able, he might be able ; we might be able, you might be able, they might be able.

\* Second Imp. *Potréi, potrésti, potrébbe, &c.*

N. B. In conjugating the verb *potére*, to be able, we do not say in the future *poterò*, and in the second preterimperfect *poteréi* ; because *poterò* and *poteréi* are the future and second preterimperfect of the verb *potére*, to prune.

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INFINITIVE.

*Potére*. Gerund. *Poténdo*. Participle. *Potúto*.

VOLERE



## VOLE'RE, to be willing.

\* Present. *Voglio, vuoi, vuole; vogliamo, volete, vogliono*: I will or am willing, thou art willing, he is willing; we are willing, you are willing, they are willing.

Imperf. *Voléva, volévi, voléva; volevamo, volevate, volevano*: I was willing, thou wast willing, &c.

\* †† Preter-def. *Vólli, volésti, vólle; volémmo, voléste, vóllero*: I was willing, thou wast willing, &c.

Preterperf. *Ho volúto*, I have been willing, &c.

\* Future. *Vorrò, vorrái, vorrà; vorrémo, vorréte, vorránno*; I shall be willing, thou shalt be willing, he shall be willing, we shall be willing, &c.

It has no imperative.

## OPTATIVE AND SUBJUNCTIVE.

\* *Che voglia, voglia, voglia; vogliamo, vogliate, vogliano*: that I may be willing, thou mayst be willing, he may be willing; we may be willing, you may be willing, they may be willing.

Imperf. *Voléssi, voléssi, volésse; voléssimo, voléste, voléssero*: that I were willing, thou wert willing, he were willing; we were willing, you were willing, they were willing.

\* Second Imp. *Vorréi, vorrésti, vorrébbe; vorrémmo, vorréste, vorrébbero*. I should or would be willing, thou shouldest or wouldest be willing, &c.

## INFINITIVE.

*Volére*. Gerund. *Voléndo*. Participle. *Volúto*.

*Remarks on the Verbs terminating in ere long.*

\* \* 1. Remember that *volére* makes in the preterperfect definite, *vólli, volésti, vólle; volémmo, voléste, vóllero*; and not *vólsi, voléste, vólse; volémmo, voléste, vólsero*; because *vólsi, vólse, vólsero*, comes from the verb *vólgere*, to turn. Yet we find *vólsi, vólse, and vólsero*, in several authors, which can only be considered as a poetical licence.

\* \* Observe,

\* \* Observe, that it is sometimes an elegance to use the verb *volére*, instead of *dovére*. For instance, *ma ciò non si vuól con áltro ragionáre*, for *non si dève*, ought not.

2. The verbs terminated in the infinitive in *lere*, as *volére*, *dolére*, *solére*, *valére*, and their compounds, have a *g* before the letter *l* in the first person singular ; in the first and third plural, and in all the persons of the present subjunctive ; in the present, as,

*Voglio, vuóli, vuóle ; vogliámo, voléte, vógliono.*  
*Doglio, duóli, duóle ; dogliámo, doléte, dógliono.*  
*Soglio, suóli, suóle ; sogliámo, soléte, sógliono.*  
*Voglio, váli, vále ; vagliámo, valéte, váglio.*

3. The verbs terminated in the infinitive in *nére* and *nire* ; as, *rimanére*, *tenére*, *veníre*, have also a *g* in the first person singular, and in the third plural ; but not in the first person plural : as,

*Téngo, tiéni, tiéne ; teniámo, tenéte, téngono.*  
*Rimángo, rimáni, rimáne ; rimaniámo, rimanéte, rimángono.*  
*Véngo, viéni, viéne ; veniámo, veníte, véngono.*

They have also a *g* in the first, second, and third person of the present subjunctive in the singular, and in the third of the plural.

4. All the verbs ending in *lere*, *nére*, *nire*, require double *r* in the future, and in the second imperfect tenses.

Examples.	<i>Volére,</i>	<i>voglio,</i>	<i>vorrò,</i>	<i>vorréi.</i>
	<i>Tenére,</i>	<i>téngo,</i>	<i>terrò,</i>	<i>terréi.</i>
	<i>Veníre,</i>	<i>véngo,</i>	<i>verrò,</i>	<i>verréi.</i>
And not,	<i>Volerò,</i>	<i>tenerò,</i>	<i>venirò,</i>	<i>&amp;c.</i>

\* \* Except *finíre*, *puníre*, *svéllere*, to root up ; which follow the common rule, and make *finirò*, *punirò*, *svellerò* ; and in the present, *finisco*, *punisco*, *svéllo*.

# CADE'RE, to fall.

*Cádo, cádi, cáde ; cadiámo, cadéte, cádono : I fall, thou fallest, he falls : we fall, you fall, they fall.*  
 Imperf.

**Imperf.** *Cadéva, tadévi, cadéva; cadevâmo, cadevâte, cadevâno* : I did fall, &c.

\* **Preter-def.** *Câddi, cadésti, câdde; cadémmo, cadéste, câddero* : I fell, thou didst fall, he fell; we fell, you fell, they fell.

**Preterf.** *Sôno cadûto, sei cadûto, è cadûto; siâmo, cadûti, siête cadûti, sono cadûti* : I have or am fallen, thou hast or art fallen, &c.

**Preterpl.** *Era cadûto, éri cadûto, éra cadûto; eravâmo cadûti, eravâte cadûti, érano cadûti* : I had or I was fallen, thou hadst or wast fallen, &c.

**Future.** *Caderò, caderâi, caderà; caderémo, caderête, caderânno or cadrò, &c.* I shall fall, thou shalt fall, he shall fall, &c.

**Imperative.** *Câdi, fall thou; câda, let him fall; cadiâmo, let us fall; cadéte, fall you; câdano, let them fall.*

**Optative.** *Che câda, câda, câda; cadiâmo, cadiâte, câdano* : that I may fall, that thou mayst fall, &c.

**Imperf.** *Cadéssi, cadéssi, cadésse; cadéssimo, cadéste, cadéssero* : that I might fall, thou mightest fall, &c.

**Second Imperf.** *Caderéti, caderésti, or cadrei, &c.* I should fall.

**Infinitive.** *Cadére.* **Gerund,** *cadéndo.* **Participle,** *cadûto.*

#### DOVÈRE, to owe.

*Dovère* is conjugated through all its tenses like *crédere*. It is irregular only in the present, by putting an *e* for an *o*; \**dévo, dévi, déve; dobbiâmo, dovête, dévono, and débbono* : I owe, thou owest, he owes; we owe, you owe, they owe.

**Imperf.** *Dovéva, dovévi, &c.* I did owe, &c.

**Preter-def.** *Dovétti, dovésti, dovétte; dovémmo, dovéste, dovéttero* : I owe, &c.

**Preterpl.** *Ho dovûto, hái dovûto, ha dovûto* : I have owed, &c.

\* **Future.** *Dovrò, dovrâi, dovrà, I shall or will owe, &c.*

\* **Imperative.** *Dévi, débba, dobbiâmo, dobbiâte, débbono* : owe thou, let him owe; let us owe, owe you, let them owe.

\* **Optative**

\* Optative and Subjunctive. *Che débba, débba, débba ; dobbiámo, dobbiáte, débbero* : that I may owe, thou mayest owe, he may owe, &c.

Imperf. *Dovéssi*, that I may owe, &c.

\* Second Imp. *Dovréi, dovrestí, dovrebbe ; dovremmo, dovreste, dovrebbero* : I should owe, &c.

Infinitive. *Dovére*. Gerund, *dovéndo*. Part. *dovúto*.

### DOLE'RSI, to grieve, to complain.

*Dolérsi* is a reciprocal verb, conjugated with the pronouns conjunctive, *mi, ti, si*, in the singular number, and with *ci, vi, si*, in the plural.

All verbs having the particle *si* after the infinitive, must be conjugated like *dolére* ; as, *pentírsi*, to repent ; *ricordársi*, to remember, &c.

### INDICATIVE.

* I grieve,	<i>io mi dólgo, or dóglió.</i>
Thou grievest,	<i>tu ti duóli.</i>
He grieves,	<i>egli si duóle.</i>
We grieve,	<i>noi ci dogliámo.</i>
You grieve,	<i>voi vi doléte.</i>
They grieve,	<i>églinosi dólgono, or dógliano</i>

Imper. *Mi doléva, ti dolévi, si doléva, ci dolevámo, vi doleváte, si dolevano* ; I did grieve.

### PRETER DEFINITE.

* I grieved,	<i>mi dólsi.</i>
Thou grievedst,	<i>ti dolésti.</i>
He grieved,	<i>si dólse.</i>
We grieved,	<i>ci dolémmo.</i>
You grieved,	<i>vi doléste.</i>
They grieved,	<i>si dólsero.</i>

Preterperf. *Mi sóno dolúto*, I have grieved, &c.

Preterpluperf. *Mi éra dolúto*, I had grieved, &c.

\* Future. *Mi dorrò, ti dorrái, si dorrà ; ci dorrémo, vi dorréte, si dorránno* ; I shall grieve, &c.

\* *Duókti*, grieve thou, *dólgasi*, let him grieve, *dogliamoci, dolétevi, dólgansi*, let us grieve, &c.

### OPTATIVE

## OPTATIVE AND SUBJUNCTIVE.

\* Present. *Che mi dólga, ti dólga, si dólga, or dóglia; ci dogliámo, vi dogliáte, si dólgano*: that I may grieve, thou mayst grieve, &c.

Imperf. *Che mi doléssi*, that I might grieve, &c.

\* Second Imperf. *Mi dorréi*, I should or would grieve. &c.

## INFINITIVE.

*Dolérsi*, to grieve. Gerund. *Doléndosi*, grieving. Participle. *Dolútosi*, grieved.

\* \* Remember that *dolére* signifies also to be ill; and then it is a verb impersonal, having only the third person singular; as,

I have the headach,	<i>mi duóle la tésta.</i>
Thou hast the headach,	<i>ti duóle la tésta.</i>
He has the headach,	<i>gli duóle la tésta.</i>
She has the headach,	<i>le duóle la tésta.</i>
We have the headach,	<i>ci duóle la tésta.</i>
You have the headach,	<i>vi duóle la tésta.</i>
They have the headach,	<i>duóle loro la tésta.</i>

GIACE'RE, PIACE'RE, TACE'RE, to lie down, to please, to hold one's tongue.

These three verbs are conjugated alike.

\* \* In the tenses of these three verbs, where there are two vowels after the c, the c must be doubled, but if there is only one, then there must be but a single c.

\* Indicative. Present tense. *Giáccio, giáci, giáce; giacciámo, giacéte, giácciono*; I lie down, &c.

Imperf. *Giacéva*, I did lie down, &c.

\* Preter-def. *Giáqui, giacésti, giácque; giacémmo, giacéste, giácquero*: I lay down, &c.

Preterperf. We do not say, *sóno státo giaciúto*, I have laid down; but *sóno státo a giacére*, &c.

Future. *Giacerò*, I shall lie down, &c.

\* Imperative. *Giáci, giáccia; giacciámo, giacéte, giácciano*: lie thou down, let him lie down, &c.

\* Optative,

\* Optative and Subjunctive. *Che giaccia, giaccia, giaccia; giacciámo, giacciáte, giacciano*: that I may lie down, &c.

Imperf. - *Che giacessi*, that I might lie down.

Second Imperf. *Giaceréi*, I should or would lie down.

Infinitive. *Giacére*. Gerund, *giacéndo*. Participle, *stato a giacére*.

\* PIACERE. *Piaccio, piaci, piáce; piacciámo, piacéte, piacciono*: I please, thou pleasest, he pleases; we please, you please, they please.

Imp. *Piacéva, vi, va; vamo, vate, vano*: I did please, &c.

\* Preter-def. *Piacqui, piacésti, piacque; piacémmo, piacéste, piacquero*: I pleased, thou pleasedst, he pleased; we pleased, you pleased, they pleased.

Preterperf. *Ho piaciúto*, &c. I have pleased.

Future. *Piacerò*, &c. I shall please.

Imp. *Piáci piaccia, piacciámo; piacéte, piacciano*: please thou, &c.

Subjunctive. *Che piaccia, a, a; iúmo, iáte, iano*: that I may please.

Imp. *Che piacessi*, that I might please, &c.

Second Imperf. *Piaceréi*, I should please.

Infín. *Piacére*. Gerund, *piacéndo*. Participle, *piaciúto*.

\* TACERE. *Taccio, túci, táce; tacciámo, tacéte, tácciono*: I hold my tongue, thou holdest thy tongue, he holds his tongue; we hold our tongues, &c.

Imp. *Tacéva, vi, va; vámo, váte, vano*: I did hold my tongue, thou didst, &c.

\* Preter-def. *Tacqui, tacésti, tacque; tacémmo, &c.* I held my tongue, &c.

Preterperf. *Ho taciúto*, I have held my tongue.

Future. *Tacerò, tacerái, tacerà; tacerémmo, taceréte, taceránno*: I shall hold my tongue, &c.

Imperative. *Túci, táccia; tacciámo, tacéte, tácciano*: hold thy tongue, let him hold his tongue, &c.

\* Subjunctive.

\* Subjunctive. *Che taccia, a, a; tacciano, tacciate, tacciano*; that I may hold my tongue, &c.

Imperf. *Che tacessi, tacessi, tacesse*; that I might hold my tongue, &c.

Second Imp. *Taceréti, tacerésti, tacerébbe*: I should hold my tongue, &c.

Infinitive. *Tacére*, to hold one's tongue. Gerund, *tacéndo*, holding one's tongue, &c. Participle, \**tacciúto*.

### PARERE, to seem.

\* Indicative, Present. *Pájo, pári, páre; pajámo, paréte, pájono*: I seem or appear, thou seemest, he seems; we seem, &c.

Imp. *Paréva*, I did seem, &c.

\* Preter-def. *Párvi, parésti, párvé; parémmo, paréste, párvéro*: I seemed, &c.

\* Future. *Parrò, parrái, parrà*; I shall seem, &c.

\* Imperfect. *Pári, pája; pajámo, paréte, pájano*: seem thou, let him seem; let us seem, seem you, let them seem.

\* \* Remember what has been already remarked, that when a verb has any irregularity in the present of the indicative, it has the same in the present of the imperative and subjunctive.

\* Optative and Subjunctive. *Che pája, pája, pája; pajámo, pajáte, pájano*: that I may seem, thou mayest seem, he may seem.

Imp. *Che paréssi, paréssi, sse; ssímo, ste, ssero*: that I might seem, &c.

Second Imp. *Parréi*, I should or would seem, &c.

Infinitive. *Parére*, to seem. Gerund, *paréndo*, seeming. \* Participle, *parúto*, seemed.

*Parére*, is also an impersonal reciprocal verb, that has only the third person singular, when it signifies it seems; as it seems to me, *mi páre*, or *parmi*.

It seems

*ti pare.*  
her, *glí pare*, or *le pare.*  
*ci pare.*  
*vi pare.*  
*páre loro.*

In

In like manner through all the tenses : it did seem to me, *mi paréva*; it seemed to me, *mi páreve*.

\*.\* Remember that only four verbs in *ere* long, are irregular in the participle; namely, *paréva*, *páreve*; *persuáde*, *persuádeo*; *rimanére*, *rimáso*; *vólere*, *vólito*; all the other verbs are regular, making it in *uto* as well as *paruto*.

### PERSUADE'RE, to persuade.

Indicative, Present. *Persuádo*, *persuádi*, *persuáde*; *persuadiámo*, *persuadéte*, *persuádono*: I persuade, &c.

Imperf. *Persuadéva*, *vi*, *va*; *vámo*, &c. I did persuade, &c.

\* Preter-def. *Persuási*, *persuadésti*, *persuáse*; *persuadémmo*, *persuadéste*, *persuásero*, I persuaded, &c.

Future. *Persuaderò*, *rúi*, *rà*; *rómo*, *réte*, *rámo*.

Imperative. *Persuádi*, *a*; *iámo*, *éte*, *ano*: persuade thou, &c.

Optative. *Che persuáda*, *a*, *a*; *iámo*, *iáte*, *ano*: that I may persuade, &c.

Imperf. *Che persuadéssi*, that I might persuade.

Second Imp. *Persuaderéi*, I should or would persuade.

Infinitive. *Persuadére*, to persuade. Gerund, *persuadéndo*, persuading. \* Participle, *persuádeo*, persuaded.

### RIMANERE, to remain.

\*.\* Remember the rules of the verbs in *lere*, *áere*, *níre*.

\* Indicative, Present. *Rimángo*, *rimáni*, *rimáne*; *rimaniámo*, *rimanéte*, *rimángono*: I remain, thou remainest, &c.

Imperf. *Rimanéva*, I did remain.

\* Preter-def. *Rimási*, *rimanésti*, *rimáse*; *rimanémmo*, *rimanéste*, *rimásero*: I remained, &c.

Preterperf. *Ho rimáso*, or *sóno rimáso*, I have remained.

G

\* Future,



\* Future. *Rimarrò, rimarrái, rimarrà*, I shall remain, &c.

\* Imperative. *Rimáni, rimánga; rimaniámo, rimanéte, rimángano*: remain thou, let him remain.

\* Optative. *Che rimánga, rimánga, rimánga; rimaniámo, rimaniáte, rimángano*: that I may remain.

Imperf. *Che rimanéssi*, that I might remain.

\* Second Imp. *Rimarréi, rimarrésti*, I should or would remain.

Infinitive, *Rimanére*, to remain. Gerund, *rimanéndo*, remaining. Participle, \* *rimáso*, remained.

### SOLE'RE, to be wont, or used to.

\* Indicative, Present. *Sóglio, súbli, suóle; sogliámo, soléte, sogliono*, I am wont, &c.

Or *Sóno, sólito*, I am wont; *séi sólito*, thou art wont: *è sólito*, he is wont; *siámo sóliti*, we are wont; *siéte sóliti*, you are wont; *sóno sóliti*, they are wont.

And in like manner through all the tenses, as, *éra sólito*, I was wont; *non éra sólito*, I was not wont, &c.

Imp. *Soléva*, &c. I was accustomed, &c.

Preterperf-def. *Fúi sólito*, &c.

\* Imperative. *Suóli, sóglia; sogliámo, soléte, sogliano*: be thou wont, let him be wont, &c.

\* Optative and Subjunctive. *Che sóglia, sóglia, sogliámo, sogliáte, sogliano*: that I may be wont, &c.

*Che soléssi*, that I might be wont, &c.

Second Preterimperf. *Saréi sólito*, I should or would be wont, &c.

Infinitive. *Solére*, to be wont. Gerund, *soléndo*, wonted. Participle, *sólito*, wont. Another Gerund, *esséndo sólito*, being wont.

### TENE'RE, to hold.

\* Indicative, Present. *Téngo, tiéni, tiéne; teniámo, ténete, téngono*: I hold, thou holdest, he holds: we hold, you hold, they hold.

Imp.

Imp. *Tenéva*. I did hold.

\* Preter-def. *Ténni, tenésti, ténne; tenémmo, tenéste, ténnero*: I held, thou heldest, he held; we held, you held, they held.

Preterperf. *Ho tenúto, &c.*

\* Future. *Terrò terrái, terrà; terrémo, terréte, terranno*: I shall hold, thou shalt hold, he shall hold, &c.

\* Imperative. *Tièni, ténga; teniámno, tenéte, téngano*: hold thou, &c.

\* Optative and Subjunctive. *Che ténga, ténga, ténga; teniámno, teniáte, téngano*: that I may hold, &c.

Imper. *Che tenéssi, tenéssi, tenésse; ssimo, ste, ssero*: I might hold, thou might'st hold, &c.

\* Second Imp. *Terréi, terrésti, terrébbe*; I should or would hold.

Infinitive. *Tenére*, to hold. Gerund, *tenéndo*, holding.

Participle. *Tenúto*, held.

### VALE'RE, to be worth.

\* Indicative, Present. *Váglio, váli, vále; valiámno, valéte, vágliano*: I am worth, thou art worth, he is worth; we are worth, you are worth, they are worth.

\* Imperf. *Valéva, valévi, valéva, &c.* I was worth, thou wast worth, he was worth, &c.

\* Preter-def. *Válsi, valésti, válse; valémmo, valéste, válsero*: I was worth, thou wast worth, he was worth, &c.

Preterpluperf. *Ho valúto.*

\* Future. *Varrò, varrái, &c.* I shall be worth, &c.

Imperative. *Váli, vágliá, vágliámno, &c.* be thou worth, let him be worth; let us be worth, &c.

\* Optative. *Che vágliá, vágliá, vágliá; vágliámno, vágliáte, vágliano*: that I may be worth, &c.

Imperf. *Che valéssi, &c.*

Second Imp. *Varrei, &c.*

Infinit. *Valére*. Gerund, *valéndo*. Participle, *valúto*.

### VEDERE, to see.

Indicative, Present. *Védo, védi, véde; vediámno, vedéte, vedono*:

*vedono* : I see, thou seest, he sees ; we see, you see, they see.

*Imper.* *Vedeva, vi, ve ; vamo, vate, vano* : I did see, &c.

\* *Preter-def.* *Vidi, vedesti, vide ; vedemmo, vedeste, videro* : I saw, thou sawest, he saw ; we saw, you saw, they saw.

*Preterperf.* *Ho veduto, or visto, &c.* I have seen, &c.

\* *Future.* *Vedrò, rai, rà ; remo, rete, ranno* : I shall see, thou shalt see, he shall see, &c.

*Imperative.* *Vidi, vidi ; vediamo, vedete, vedano* : see thou, let him see ; let us see, see you, let them see.

*Optative.* *Che veggia, veggia, veggia ; vediamo, vediute, veggano* : that I may see, that thou mayest see, that he may see, &c.

*Imperf.* *Che vedessi*, that I might see, &c.

\* *Second Imperf.* *Vedrèi*, I should see, &c.

*Infinitive.* *Vedere.* *Gerund, vedendo.* *Participle, veduto, or \*visto, seen.*

### *Of the Verbs in ere short.*

OF all the verbs in *ere* short, there are none regular, except those which I have put just after the verb *credere*.

All the rest, of which there is a great number, are irregular ; some in the present tense, most of them in the preterperfect-definite, some in the future, and almost all in the participle.

### *A new and general Rule, to learn in a short time, all the Irregular Verbs in ere short.*

We are taught by an axiom in philosophy, that *frustra fit per plura, quod potest fieri per pauciora*. And it is in conformity with this maxim, that I have reduced all the irregular verbs in *ere* short, to one single rule.

These five verbs, *conoscere*, to know ; *crescere*, to grow ; *nascere*, to be born ; *nuocere*, to hurt (*morally*), *rompere*,

*rómpere*, to break ; form the preterperfect definite, and the participles, as follow :

Preter-def.	Participle,
<i>conóbbi</i>	<i>conosciúto.</i>
<i>crébbi</i>	<i>cresciúto.</i>
<i>náequi</i>	<i>náto,</i>
<i>nóequi</i>	<i>nociúto.</i>
<i>rúppi</i>	<i>róttó.</i>

Generally speaking, all the other verbs ending in the infinitive in *ere* short, form the preterperfect-definite in *si*, and the participle in *so*, *to*, or *sto*.

†† Though this rule might suffice for all the preterperfect definites of verbs terminated in *ere* short ; yet we may also observe that the same verbs may be terminated in thirteen different ways, which will make however but one and the same rule.

\* \* You will see in the terminations, which are placed in direct lines, that there is a star at the end of some of them, and there are others without that mark. The star at the end is intended to show that these verbs make the participle in *to* ; the verbs that have no star make the participle in *so*, or in *esso*.

### *Terminations of the Verbs in ere short.*

The verbs in *ere*, short, are terminated in the infinitive.

- \* 128' 1. In *cere* : as, *vincere, tórcere, cuócere.* \*
- 131 2. In *dere* : as, *árdere, chiúdere, rídere.* \*
- 132 3. In *gere* : as, *piúngere, spíngere, léggere.* \*
- 133 4. In *gliere* : as, *cógliere, sciógliere, tógliere.\**
- 134 5. In *qere* : as, *tráere*, obs. now *trárre*, &c. \*
- 135 6. In *lere* : as, *svéllere.* \*

\* The figures in the margin refer to the pages where the verbs of a similar termination are conjugated.

7. In

- 135 7. In *mere* : as, *imprimere*, *opprimere*. Preter-def. *impréssi*, *oppréssi*. Participle, *impréssso* ; *oppréssso*.
- 136 8. In *nere* : as, *pónere*, obs. now *porre*, *ripónere*, obs. *riporre*.
- 137 9. In *ndere* : as, *préndere*, *réndere*, *rispóndere*, *nascóndere*. Participle, *présso*, *réso*, or *rendúto*, *rispósto*, *nascóso*, or *nascósto*.
- 138 { 10. In *pere* : as, *rómpere*, makes in the perfect-defin. *rúppi*, in the participle, *róttö*.
- 138 { 11. In *rere* : as, *córrere*, *concórrere*.
- 138 { 12. In *tere* : as, *méttere*, *mísi*, *méssso*.
- 139 13. In *vere* : as, *scrivere*, *vivere*.

\*\*\* Change all these terminations into *si*, and you will find the preterperfect definite of them all, in which consists the greatest irregularity : example, to find the preter-definite of *víncere*, *tórcere*, *árdere*, *préndere*, *piángere*, *rispóndere*, only change their terminations, *cere*, *dere*, *gere*, *ndere*, into *si*, and you will find, *vínsi*, *tórsi*, *ársi*, *prési*, *piánsi*, *rispósi*.

\*\*\* Observe, that the verbs written with two *gg*'s before the penultima, drop them, and double the *s* in the preterperfect definite, and the *t* in the participle ; example, *léggere*, *réggere*, &c. To form the preterperfect definite, we must change the termination *ggere* into *ssi*, and for the participle into *tto*, and we shall find *léssi*, *réssi*, *léttö*, *retto*, &c.

Take notice, likewise, that the verbs terminating in *gliere*, always retain the *l*, and only lose *giere* in the preterperfect definite ; the same rule serves for the participle : example, *cógliere*, *sciógliere*, *scégliere*, *tógliere*, &c. take from those words *giere*, there remain *col*, *sciol*, *scel*, *tól* ; and by adding *si* to them in the preterperfect definite, and in the participle *to*, we shall find, *cólsi*, *sciólsi*, *scélsi*, *tólsi*, *cólto*, *sciólto*, *scélto*, *tólto*, &c.

\*\*\* To conjugate these verbs with ease, remember that there are always three irregular, and three regular persons, in the preter-definite.

The three irregular persons are the first and third singular, and the third plural, which are very easy to be formed, if we only observe, that the first person is always

always terminated in *i*; *vinsi, ársi, piánsi*; change *i* into *e*, and it is the third singular; *vinse, árse, piánse*; and by adding *ro* to the latter, it becomes the third plural, *vinsero, ársero, piánsero*; and so of the rest. Example,

<i>prési, scrissi,</i>	<i>prése, scrisse,</i>	<i>présero, scrissero,</i>
<i>rési, léssi,</i>	<i>rése, lésse,</i>	<i>résero, léssero.</i>

The three regular persons are, the second singular, and the first and second plural. There is frequently more difficulty in finding out these than the irregular persons, because we confound one with the other. Now the true way to avoid being mistaken in this point is, to remember that the second person singular of the preter-definite in all verbs, as well regular as irregular, is formed from the infinitive, by changing *re* into *sti*; as, *vincere, vincésti, árdere, ardésti; piangere, piangésti*; except the verb *essere*.

The first person plural is also formed from the infinitive, by changing *re* into *mmo*; as, *amare, amámmo; vedere, vedémmo; leggere, leggémmo*.

The second person plural of the preterperfect definite is formed in all the verbs from the second of the singular, by changing its final *i* into *e*; as, *vincésti, vincéste; ardésti, ardéste; piangésti, piangéste*. Thus we shall find, *vinsi, vincésti, vinse; vincémmo, vincéste; vinsero; ársi, ardésti, árse; ardémmo, ardéste, ársero*.

These observations should be carefully remembered, as being very necessary for conjugating the irregular verbs.

\*\*\* We must also remember, that the verbs terminated in *aere* and *vere*, as, *tráere, scrivere*, double the letter *s* in the preterperfect definite, and the letter *t* in the participle: example, *trássi, scrissi, trátto, scritto*.

The above rule would be sufficient for learning the irregularity of the verbs in *ere* short; yet, for the greater conveniency of learners, I have thought proper to explain these thirteen terminations more at large, in order to obviate all the difficulties that may occur.

*Of the Verbs terminated in cere.*

THE verbs in *cere* form the preterperfect definite, by changing *cere* into *si*, and the participle into *to* : as,

**CUOCERE**, to bake, to cook. Present, *cuóco, cuóci, cuóce*; *cuociámo, cuocéte, cuócono* : I bake, thou bakest, he bakes; we bake, you bake, they bake.

Imp. *Cuocéva, vi, va*; *vámo, váte, vano* : I did bake, thou didst bake, he did bake, &c.

\* Preter-def. *Cóssi, cuocésti, cósse*; *cuocémmo, cuocéste, cóssero* : I baked, thou didst bake, he baked, &c.

Preterp. *Ho cótto*, I have baked.

Preterp. *Aveva cótto*, I had baked.

Future. *Cuocerò, rái, rà*; *rémo réte, ráuno* : I shall bake, thou shalt bake, he shall bake, &c.

Imper. *Cuóci, cuóca*; *cuociámo, cuocéte, cuócans* : bake thou, let him bake &c.

Opt. *Che cuóca*. Imperf. *che cuocéssi*. Second Imp. *cuoceréti*. Infinitive, *cuócere*. Participle, \**cótto*, Gerund, *cuocéndo*.

**CONDU'CERE**, obs. **CONDURRE**, to conduct. Present, *condúco, condúci, condúco*; *conduciámo, conducéte, conducono* : I conduct, thou conductest, he conducts; we conduct, &c.

Imperf. *Conducéva, vi, va, &c.* I did conduct.

Preter-definite. *Condússi, conducésti, condússe*; *conducémmo, conductéste, condússero* : I conducted, thou didst conduct, he conducted, &c.

\* Future. *Condurrò, rái, rà*; *rémo, &c.* I shall or will conduct, &c.

Imperative. *Condúci, condúca, &c.* conduct thou, &c.

Optative. *Che condúca*. Imperf. *che conducéssi*. Second Imperfect, \**condurréti*. Participle, \**condótti*. Gerund, *conducéndo*.

**RILU'CERE**, to shine. Present, *rilúco, rilúci, rilúce*; *riluciámo, rilucéte, rilúcono* : I shine, thou shinest, he shines, &c. Imperfect, *rilucéva, &c.* I did shine, &c.

Preter-

**VI'NCERE, to win.** Present, *vinco, vinci, vince; vinciamo, vincete, vincono*: I win, thou winnest, he wins, &c. Imperfect, *vincéva*, I did win. \*Preter-definite, *vinsi, vincésti, vinsi; vincémmo, vincéste, vincero*; I won, &c. Preter-imperfect, *ho vinto*, I have won. Future, *vincerò*, I shall win. Imperative, *vinci, vinca*, &c. win thou, let him win, &c.

Optative and Subjunctive. *Che vinza*. Imperfect, *che vincessi*. Second Imperfect, *vinceréi*. Participle, \**vinto*.

**TORCERE, to twist.** Present, *torco, torci, torce; torciamo, torcete, torcono*: I twist, thou twistest, he twists; we twist, &c. Imperfect, *torcéva*, I did twist. \*Preter-definite, *torsi, torcésti, torse; torcémmo, torcéste, torsero*. Future, *torcerò*.

Imperative. *Torci, torca*, &c. twist thou, let him twist, &c.

Optative. *Che torca*. Imperfect, *che torcessi*. Second Imperfect, *torceréi*. Participle, \**torto*. Gerund, *torcendo*.

**CONOSCERE and CRE'SCERE, change scere into bbi,** to form the preter-definite, and make the participle in *sciuto*: as,

*Conosco, conosci, conosce; conosciamo, conoscete, conoscono*. I know, &c. Imperfect, *conosceva*. Preter-definite,



definite, *conóbbi, conoscésti, conóbbbe*; *conoscémmo, conoscéste, conóbbbero*: I knew, &c. Future, *conoscerò*, &c. Imperative, *conósci, conósca*, &c. know thou, let him know, &c.

Optative. *Che conósca*. Imperfect, *che conoscéssi*. Second Imperfect, *conosceréi*. Participle, *\*conosciúto*.

*CRE'SCO, crésci, crésce*; *cresciámo, crescéte, créscono*: I grow, thou growest, he grows; we grow, you grow, they grow. Imperfect, *crescéva*, I did grow. Preter-definite, *crébbi, crescésti, crébbe*. Future, *crescerò*, I shall grow.

Imperative. *Crésci, crésca*, &c. grow thou, let him grow, &c.

Optative. *Che crésca*. Imperf. *che crescéssi*. Second Imperf. *cresceréi*, I should grow, &c. Participle, *\*cresciúto*.

*NA'SCERE* and *NUÓCERE* make the preterperfect definite in *qui*.

*NA'SCERE*, to be born. Present, *násco, násci, násce*; *nasciámo, nascéte, náscono*: I am born, thou art born, he is born; we are born, you are born, they are born. Imperfect, *nascéva*, I was born. Preter-definite, *nácqui, nascésti, nácque*; *nascémmo, nascéste, nácquero*: I was born. Future, *nascerrò*, I shall be born.

Optative. *Che násca*. Imperfect, *che nascéssi*. Second Imperfect, *nascerréi*. Participle, *\*náto*. Gerund, *nascendo*.

*NUÓCERE*, to hurt, (morally). Present, *nuóco, nuóci, nuóce*; *nuociámo, nocéte, nuócono*: I hurt, &c. Imperfect, *nuóceva*, I did hurt. Preter-definite, *\*nócqui, nuocésti, nóoque*; *nuocémmo, nocéste, nuóquero*: I did hurt, or I hurt, &c. Future. *Nuocerò*, &c.

Imperative. *Nuóci, nuóca*, &c. hurt thou, let him hurt, &c.

Optative. *Che nuóca*. Imperfect, *che nocéssi*. Second Imperf. *nuoceréi*. Participle, *\*nociúto*. Gerund, *nocendo*.

*Of the Verbs in dere.*

THE verbs in *dere* form the preterperfect definite in *si*, and the participle in *so*: as,

A'RDERE, to burn. Present, *Ardo, árdi, árde*: *ardiámo, ardéte, árdono*: I burn, thou burnest, &c.

Imperfect. *Ardéva*, I did burn. \*Preter-definite, *ársi, ardésti, árse*; *ardémmo, ardéste, ársero*: I burnt, he burnt, &c. Future, *arderò*, I shall burn, &c.

Imperative. *Ardi, árda*; *ardiámo, ardéte, árdano*: burn thou, let him burn, &c.

Optative. *Che árda, árda, árda*; *ardiámo, ardiáte, árdano*: that I may burn, &c. Imperfect, *che ardéssi*. Second Imperfect, *arderéi*. Participle, \**árso*, burnt. Gerund, *ardéndo*, burning, or in burning.

I shall put no more tenses of the verbs than the present, the preterperfect definite, and the participles, none but these being irregular.

CHIU'DERE, to shut; *chiúdo, \*chiúsi, chiúso*.

And so of the rest, except

CHIE'DERE, to ask; which makes in the preter-def. \**chiési*, and the participle, \**chiésto*, and not *chiéso*.

PE'RDERE, makes in the preter-definite, *perdéi*, or *perdétti* and \**pérsi*: in the participle, *perduto*, and \**pérso*.

RI'DERE, to laugh; *rido, \*rísi, \*ríso*.

RÓDERE, to gnaw; *ródo, \*rósi, \*róso*.

Observe, that all these verbs have the preter-definite in *ei* and *etti*. It is more elegant to say, *chiudéi, perdéi*, &c. than *chiúsi, pérsi*, &c. This is to avoid the ambiguity that might arise between *chiúsi, pérsi*, &c. the first person of the preter-definite, and *chiúsi, pérsi*, &c. nouns adjective.

The participle of the verbs in *dere*, short, is always terminated in *so*. Except the verbs *chiedere* and *pérdere*, which make *chiési*, and *pérsi*, *chiedúto*, or *chiésto*, and *perduto*,

\* \* You

\* \* You perceived, after the conjugation of the verb *crédere*, that *cédere* is a regular verb; its compounds are not, for they form the preter-definite in *essi*, and the participle in *esso*. Example :

SUCCE'DERE, to succeed, *succéda*, \**succéssi*, \**succéssu*.

CONCE'DERE, to agree, to grant, or yield to; *concéda*, \**concéssi*, \**concéssu*.

I apprehend that those two verbs, as well as *pérdere*, to lose, are regular and irregular, since we may likewise say, *succedéi*, *succedétti*, *succedúto*; *concedéi*, *concedétti*, *concedúto*; *perdéi*, *perdétti*, *perdúto*; and in like manner all the compounds of the verbs *cédere* and *pérdere*.

### Of the Verbs in *endere*.

THE verbs in *endere* form the preter-definite in *ei* and *si*, and the participle in *esso*: example,

ATTEN'DERE, to attend; *attendéi*, \**attéssi*, \**attéssu*.

PRE'NDERE, to take; *prendéi*, \**prési*, \**présu*.

RE'NDERE, to render; *rendéi*, *rédi*, *résu*.

This verb also forms the participle in *uto*, as, *rendúto*. The latter is better than *résu*.

FEN'DERE, to cleave, and PEN'DERE, to hang, are regular. In the preter-definite they make *fendéi* or *fendétti*, *pendéi* or *pendétti*, in the participle, *fendúto* and *pendúto*.

Take notice, nevertheless, that the compounds of those two verbs are irregular, and they make the preter-definite in *esi*, the participle in *eso*, like *disfendere*, to defend, \**disfési*, \**disfeso*: *appendere*, to hang, or fix up, \**appési*, \**appeso*, &c.

### Of the Verbs in *gere*.

THE verbs in *gere* make the preter-definite in *si*, and the participle in *to*; as,

CY'NGERE, to gird; *cíngo*, preter-definite, \**cínsi*, *cíngesti*, *cínse*. Participle, \**cínto*.

SPI'NGERE,

**SPÍNGERE**, to push; *\*spingo, spinsi, \*spinto.*

**PÓRGERE**, to offer; *porgo, \*pórri, \*pórto.*

**U'NGERE**, to anoint; *ungo, \*únsi, \*únto.*

**SPA'RGERE**, to shed. Present, *spárgo*. Preter-definite, *spérsi*. Participle, *\*spárho*.

To which we may also add *estinguere, estinguo, \*estinsi, \*estinto.*

**ÉRGERE**, to erect; *érgo, \*érsi, \*érto.*

All these verbs have the preter-definite in *ei* and *etti*; but regularly their participle is in *to*. *Immérgere, disspérgere, térgere*, an obsolete verb (but poetical), and some others of the like sort, have it in *sq*. Both those participles are formed of the first syllable of the present indicative joined to the syllable *to* or *so*. For instance, of *cingere* we make *cínto*, of *spárgere*, *spárho*. If the infinitive of those verbs are accented on the second syllable, the participle is then formed on the two first syllables added to *to* or *so*.

Thus from *immérgere* is formed *immérho*, of *dispérgere*, *dispérho*, &c.

\* \* Remember that the participle of the verb *spárgere*, is *spárho*, and *spárho*, not *spargíto*, except in poetry for the sake of rhyme, or to serve the measure of the verse, and even there it should be used as little as possible.

Observe, that verbs which have a vowel before *gere* must be written with two *gg*'s, and that they double the letter *s* in the preter-definite; as,

*Fríggere*, to fry; *fríggo, fríssi, fríggésti, &c. frítto.*

*Léggere*, to read; *léggo, léssi, leggésti, &c.* Participle, *létto*.

Take care not to say, *fríggíto*, or *leggíto*.

### \* \* Of the Verbs in *gliere*.

Observe, that besides the irregularity in the preter-definite, and the participles of verbs ending in *gliere*, they are also contracted or abridged in the infinitive, and in the future and second imperfect tenses; as,

**CÓGLIERE**, or **CÓRRE**, and **COR**, to gather. Future, *corrò*. Second Imperfect, *corréi*.

The

The verbs in *gliere*, change their terminations into *lsi*, to form the preter-definite; and in *lto*, to make the participle. The conjugating of *cógliere*, *cólsi*, *cólto*, will serve as a rule for those verbs that are of the same termination.

\* \* Indicative, Present, *cólgo* and *cóglio*, I gather; *cógli*, *cóglie*; *cogliámo*, *cogliéte*, *cólgono*. Imperfect, *cogliéva*, I did gather. \* Preterperfect-definite, *cólsi*, *cogliésti*, *cólse* *cogliémmo*, &c. I gathered. Future, *corrò*, &c. I will or shall gather.

\* Imperative. *Cógli*, *cólga*, or *cógli*; *cogliámo*, *cogliéte*, *cógliano*, or *cólgano*: let him gather.

Optative. *Che cóglia*, or *cólga*, &c. Imperfect, \**che cogliéssi*. Second Imperfect, \**corréi*. Participle, \**cólto*.

TÓGLIERE, or TÓRRE. Present, \**tólgo* or *tógli*. Preter-definite, \**tolsi*, *togliésti*, &c. Future, \**torrò*.

Optative. \**Tólga*. Imperfect, *togliéssi*. \* Second Imperfect, *torréi*. Participle, *tólto*.

SCIÓGLIERE, or SCIÓRRE, to loosen. Present, \**sciólgo*, or *scióglio*. Preterperfect-definite, \**sciólsi*, *sciogliésti*. Participle, *sciólto*.

SCEGLIERE, to choose, is not abridged in the infinitive, like the above verbs: it forms in the present, *scélgo*, *scégli*, *scéglie*; *scegliámo*, *scegliéte*, *scélgono*. \* Preterperfect-definite, *scélsi*. \* Participle, *scélto*.

### \* \* Of the Verbs in here.

IF there were any such thing in the Italian language as a verb terminated in *here*, it would be *tráhere*, to draw, with its several compounds. But the present orthography is to write them without an *h*.

This verb is also contracted in the infinitive.

Of *tráere*, we form *trárre* or *trár*. *Trássi* is the preter-definite, and *trátto*, the participle.

\* Indicative,

\* Indicative, Present, *Trággo, trái, tráe; trajámo traéte, trággono*, I draw, &c. Imperfect, *traéva*.

\* Preterperfect-definite, *trássi, traésti*, &c. \* Future, *trarrò*.

\* Imperative. *Trái, trágga; trajamo* or *traggiámo, traéte, trággono*.

\* Optative. *Che trágga*. Imperfect, *che traéssi*.

\* Sec. Imp. *Trarréi*. Participle, *trátto*. Gerund, *traéndo*.

Observe the same rule in its compounds. *Contráere, attráere, distráere*, &c. which make *contrárre, attrárre, distrárre*, &c. They form the preter-definite in *ssi*, as *contrássi, attrássi, distrássi*, and the participle in *to*, as *contrátto, attrátto, distrátto*, &c.

### *Of the Verbs in lere.*

OF all the verbs in *lere*, there is only the verb *svéllere*, to pluck, that change *e* into *si*, to form the preterperfect-definite, and into *to*, for the participle. Present, \* *svélsi, svellésti*. Future, *svellerò*. Participle, *svélto*.

### *Of the Verbs in mere.*

PRE'MERE, SU'MERE, and their compounds, are the only regular verbs for this rule.

*Prémere*, to press. Present, *prémo*. Preterperfect-definite, \* *préssi* and *preméi*, or *premétti*. Participle, *premúto*.

Its compounds in *imere* make the preterperfect-definite in *ssi*, and the participle in *sso*; as,

*Opprimere*, \* *oppréssi, opprésso*.

*Imprimere*, \* *impréssi, imprésso*.

*Súmere* is obsolete: its compounds make \* *sánsi, súnto*, as *Assúmere*, \* *assúnsi, assúnto*; *consumere* (now *consumáre*), *consúnsi, consúnto*, and *consumáto*.

*Of*

*Of the Verbs in nere.*

PO'NERE, oba. is also irregular, with its compounds. It changes the infinitive into *órre*, so that we say, *pórre*, to put; *dispórre*, to dispose, &c. instead of *pónere*, and *dispónere*. We may change *nere* or *erre*, into *si*, for the preter-definite, and into *sto* for the participle; saying, \* *pósi*, *dispási*, *pósto*, *dispóstó*, &c.

The preter-definite may also terminate in *ei*, as *ponéi*, *disponéi*, &c. But the participle always makes *sto*. Nay, it would be very wrong to say, *esposáto*, *disposáto*, and this should be carefully minded, because foreigners are apt to commit this error. The French are led into it by the turn of their language; and other nations, by frequently meeting with the word *posáto* in printed books. But you are to take notice, that this word is derived from the verb *posáre*, and not from *pónere*, or *pórre*. For the same reason we do not say *posái* for *pósi*, or *ponéi*, this word being used only for the first person of the preter-definite of the same verb *posáre*. Consequently, we must never say *disposái*, *esposái*, &c. for the verbs are the compounds of *pónere*, and not *posáre*.

\* \* Remember the two remarks made on the verbs ending in *lerè*, *nere*, *nire*, which take the latter *g* in the present, and change *le*, *ne*, *ni*, into *r* in the future, &c.

\* Present. *Póngo*, *póni*, *póne*; *poniámo*, *ponéte*, *pongono*: I put, &c. Imperfect, *ponéva*.

\* Preterperfect-definite. *Pósi*, or *ponéi*, *ponésti*, *póse*; *ponémmo*, *ponéste*, *poséro*. Future, *porrò*.

\* Imperative. *Póni*, *póngá*; *poniámo*, *ponéte*, *póngano*.

Optative. *Che póngá*, *a*, *a*; *poniámo*, *poniáte*, *póngano*.

Imperfect. *Che ponéssi*. Second imperfect, *parrèi*.

\* Participle, *pósto*. Gerund, *ponéndo*.

Conjugate its compounds after the same manner.

*Of the Verbs in ondere.*

BY changing *ondere* into *si*, or *re* into *i*, as in the case of regular verbs, you form the preterperfect definite. The participle is in *osto*, *uso*, or *oso*.

**RISPÓNDERE**, to answer. Present, *rispóndo*, *rispóndi*, *rispónde*; *rispondiámo*, *rispondéte*, *rispóndona*. Imperfect, *rispondéva*. \* Preterperfect-definite, *rispósi*, *rispondésti*, *rispóse*; *rispondémmo*, *rispondéste*, *rispósero*. Future, *risponderò*.

Imperative. *Rispóndi*, *rispónda*; *rispondiámo*, *rispondéte*, *rispóndano*.

Optative. *Che rispónda*, *da*, *da*; *rispondiámo*, *rispondiáte*, *rispóndano*. Imperfect, *che rispondéssi*. Second Imperfect, *risponderéi*. \* Participle, *rispósto*.

**NASCÓNDERE**, to hide. Present, *nascóndo*. \* Preterperfect-definite, *nascósi*. Participle, *nascósto*.

The verb **FÓNDERE**, to melt, does not make the preter-definite in *osi*, but in *asi* or *ei*. You must therefore say *fondéi*, or *fúsi*, *fondésti*, *fondè*, or *fúse*; *fondémmo*, *fondéste*, *fondérono*, or *fúsero*.

\*.\* Note, that *fúsi*, *fúse*, &c. is not used at present, except in compounds; as in the verb *confóndere*, *difféndere*, &c. which in the preter-definite makes *confúsi*, and *confondéi*; *diffúsi*, *diffóndei*, &c. and in the participle, *confúso*, *diffúso*, &c.

Though in the preter-definite we meet with *confúsi* and *diffúsi*, yet it is more advisable to make use of *confondéi* and *diffondéi*. This is on account of the ambiguity in those words, when they form the first person of the preter-definite, and when they are nouns adjective, as we have observed of *chiési* and *pési*.

The participle of the verb *fóndere*, makes *fúso* and *fondúto*. The last is the best; the other is used only for compound verbs.

**TÓNDERE**, to shear, does not make *tósi*, but *tondéi*, *tondésti*, *tondè*. Participle, *tondúto*, and not *tóso*, the latter being abridged from *tosáto*, which comes from the verb *tosáre*.

*Of*



### Of the Verbs in pere.

RO'MPERE, to break, is, with its compounds, the only irregular verb of this termination ; in the present it forms *rómo*, *rómpi*, *rómpe* ; *rompiámo*, *rompéte*, *rómpono*. Imperfect, *rompéva*. \* Preterperfect-definite, *rúppi*, *rompésti*, *rúppe* ; *rompémmo*, *rompéste*, *rúppero*. Future, *romperò*. \* Participle, *rótto*.

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### Of the Verbs in rere.

CO'RRERE, with its compounds, to run, is also the only verb that ends in *rere*, short ; it makes the preter-definite in *si*, and the participle in *so* ; as,

CÓRRERE, to run. Present, *córro*, *córri*, *córre* ; *corriámo*, *corréte*, *córrono*. Imperfect, *corréva*. Preterperfect-definite, Pret. *córsi*, *corrésti*, *córse* ; *corrémmo*, *corréste*, *córsero*. Future, *correrò*. Imperative, *córri*, *córra*, &c.

Optative. *Che córra*, *córra*, *córra* ; *corriámo*, *corriáte*, *córrano*. Imperfect, *corréssi*. Second Imperfect, *córreréi*, *correrésti*, &c. \* Participle, *córso*. Gerund, *corréndo*.

ACCÓRERE, to run to. Preter-defin. *accórsi*. Participle, *accórso* ; and all the other compounds in the same manner.

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### Of the Verbs in tere.

ME'TTERE, to put, does not make in the preter-definite *méssi*, but *mísi*, *mettésti*, *míse* ; *mettémmo*, *mettéste*, *mísero* : I put, thou puttest, &c. Participle, *méso* ; we sometimes meet with *méssero*, *proméssero* ; but it is more in verse than in prose.

PROME'TTERE, to promise, makes *proméssi* and *promísi*. Participle, *proméso*.

RIFLE'TTERE, to reflect, is irregular only in the participle. We do not say in the preter-definite *rifléssi*, but

but *riflettei*. The participle makes *riflettúto*; but this word is grown obsolete. It is customary now to use the participle of the verb *fare*, joined to the word *riflessióne*; as, having reflected, *avéndo fátto riflessione*; I have reflected upon that, *io ho fátto riflessione sopra ciò*, &c.

RISCUÓTERE, *riscóssi*, *riscóssó*, to receive.

SCUÓTERE, to shake, makes *\*scóssi*, *scosso*.

PERCUÓTERE, to strike, makes *percóssi*, *percuotéi*, *percóssó*.

### Of the Verbs in *ucere*.

THE verbs *prodúcere*, *addúcere*, *ridúcere*, *indúcere*, *sedúcere*, *condúcere*, *dedúcere*, *tradúcere*, which mean, to produce, to allege, to reduce, to induce, to seduce, to conduct, to deduct, to translate, are also contracted in the infinitive. We say, *pródurre*, *addúrre*, &c. Their preter-definite is *prodússi*, *addússi*; and their participle is terminated in *otto*; as, *prodótto*, *addótto*, &c.

\*.\* Note, That we likewise say, *addúr*, *produr*, &c. which makes a third infinitive. But in prose, we must make use of that in *ur*. The other two are proper only for verse, though some authors of reputation have used them in prose.

The other verbs, terminating in *ucere*, do not change the infinitive. Therefore we must take care to say *rilúcere*, but never *rilúrre*, and so of the rest.

### Of the Verbs in *vere*.

TO form the preterperfect definite of verbs in *vere*, you must change *vere* into *ssi*, or *si*. The participles are different.

MUÓVERE, to move. Preter-definite, *móssi*. Participle, *móssó*. All the compound verbs form the preter-definite in *ei*; as, *promuovéi*, *commuovéi*, &c.

SCRÍVERE, to write; *scríssi*, part. *scrítto*.

VI'VERE,

**VIVERE**, to live ; \* *vissi, vivesti, visse*. Participle, *vissuto, or vivuto*.

**ASSÓLVERE**, to absolve, having a consonant before *vere*, makes in the preterperfect-definite *assolsi, assolvisti, assolse, &c.* Participle, *assolto, assolato*.

**RISÓLVERE**, to resolve. Present, *risolvo*. Preterperfect definite, \* *risolsi, risolvisti*; or *risolsti, or risolvétti*. Participle, *risolto*.

\* \* Remember that the optative of verbs ending in *ere* and in *ire*, is formed of the first person indicative, by changing *o* into *a*; as, *vedere, vèdo, vèda*; *scrivere, scrivo, scriva*; *cogliere, còlgo, còlga*; *credere, crédo, créda*; *dormire, dòrmo, dòrma*; *sentire, sénto, sénta*; *finire, finisco, finisca*; *dire, dico, dica*. And so of all the other verbs, except *essere, sapere, avere, and dovere*.

### *Irregulars of the Third Conjugation.*

IN the third conjugation there are six verbs more irregular than the rest, viz. *dire*, to say; *morire*, to die; *salire*, to ascend; *udire*, to hear; *venire*, to come; *uscire*, to go out.

#### **DIRE**, to say.

I apprehend the verb *dire*, is only an abridgment of *dicere*, which was used by the ancients. I give it however a place among the irregulars of the third conjugation, in order to comply with the custom of other grammarians.

\* Present. *Dico, dici, dice*; *diciamo, dite, dicono*, I say, thou sayest, he says; we say, you say, they say.

Imperfect. *Diceva, vi, va*; *vamo, vate, vano*.

\* Preterperfect-definite. *Dissi, dicésti, disse*; *diciammo, dicéste, dissero*: I said, thou didst say, he said; we said, you said, they said.

Preterperfect. *Ho detto*, I have said.

Future. *Dirò*, I shall say.

\* Imperative. *Di dica*; *diciamo, dite, dicano*; say thou, let him say; let us say, say you, let them say.

\* Optative.

\* Optative. *Che dica, dica, dica; diciamo, diciate, dicano*: that I may say, thou may'st say, he may say, &c.

Imperfect. *Che dicessi*. Second Imperfect, *diresti*.

\* Participle. *Detto*. Gerund, *dicendo*.

### MORI'RE, to die.

*Morire* has no irregularity, but by making the present tense in two different manners.

\* Indicative, Present. *Muòje, muòri, muòre; muójamo, morite, muójono*; or *mòre, mèri, more*, &c. I die, thou diest, he dies; we die, you die, they die.

Imperfect. *Moriva, vi, va; vamo, vate, vano*.

Preterperfect-definite. *Morii moristi, morì; morimmo, moriste, morirono*, and not *mòrsi*, which comes from *mórdere*.

Preterperfect. *Sono mórtò*, I am dead.

Future. *Morrò*, and *morirò*, I shall or will die.

\* Imperative. *Muòri, muója; muójamo, morite, muójano*: die thou, let him die, &c.

\* Optative and Subjunctive. *Che muója, muója, muója; muójamo, muójate, muójano*.

Imperfect. *Che morissi*. Second Imperfect, *morréi*, and *moriréi*.

\* Participle. *Mórtò*. Gerund, *moréndo*.

### SALI'RE, to come or go up.

*Salire* is irregular, like *morire*, because its present tense is formed two ways.

\* Indicative, Present. *Sálgo, or ságljo, sáli, sále; sagliamo, or salghiamo, salite, sálgono, or ságliono*: I go up, &c. Imperfect, *saliva*, &c.

Preter-definite. *Salii, saltisti, salì; salimmo, saliste, salirono*: I went up. Future, *salirò*, I shall go up.

\* Imperative. *Sàli, sálga; sagliamo, salite, sálgano*: go up thou, let him go up, &c.

\* Optative. *Che sálga, sálga, sálga, &c.*

Imperfect. *Che saltissi, salissi, salisse*.

Second Imperfect. *Saliréi, salirésti*.

Participle,

Participle. *Salito*. Gerund, *saléndo*.

Be particularly careful not to say *sáli* and *salíamo*, instead of *sálghi* and *sugliámo*, or *salghiámo*; because the former words come from the verb *saláre*, to salt, and not from *salíre*, to mount.

### UDI'RE, to hear.

The irregularity of *udíre* is only in the present tense, by changing *u* into *o*, in the first, second, and third person singular, and in the third person plural.

\* Indicative, Present. *O'do, ódi, óde; udiámo, udíte, ódono*: I hear, thou hearest, he hears; we hear, you hear, they hear.

Imperfect. *Udíva, vi, va; vámo, váte, vano*.

Preterperfect-def. *Udíi, udísti, udì; udímmo, udístè, udírono*: I heard, &c.

Future. *Udirò, rái, rà; rémo, réte, ránno*: I shall or will hear, thou shalt hear, he shall hear.

\* Imperative. *O'di, óda; udiámo, udíte, ódano*.

\* Optative. *Che óda*, that I may hear

\* Imperfect. *Che udíssi*, that I might hear.

Second Imperfect, *udiréi*. Participle, *udíto*. Gerund, *udéndo*.

### VENI'RE, to come.

\* Indicative, Present. *Véngo, viéni, viene, veniámo, veníte, véngono*: I come, thou comest, he comes; we come, you come, they come.

Imperfect. *Veníva*, I did come.

\* Preterperfect-def. *Vénni, venísti, venne; venímmo, venístè, vénnero*: I came, thou camest, he came; we came, you came, they came.

Preterperfect. *Sóno venúto*. Future, *verrò*, I shall come.

\* Imperative. *Viéni, vénga; veniámo, venite, véngano*; come thou, let him come; let us come, &c.

\* Optative, Present. *Che vénga*. Imperfect, *che vénissi*.

Second Imperfect. *Verréi*. Participle, *venúto*. Gerund, *venéndo*.

All the compounds of *venire*, as *pervenire*, *rivenire*, &c. are conjugated in the same manner; and so are all the other compounded verbs.

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USCIRE, to come or go out.

*Uscire* is irregular only by changing *u* into *e* in the present, viz. in the first, second, and third person singular, and the third plural.

\* Indicative, Present. *E'sco, ésci, esce; usciámo, uscite, escono*: I come or go out, thou comest or goest out, he comes or goes out; we come or go out, you come or go out, they come or go out.

Imperfect. *Usciva*.

Preterperfect-def. *Uscii, uscisti, uscì; uscímmo, usciste, uscirono*: I came or went out, thou camest or wentest out, he came or went out; we came or went out, &c.

Preterperfect. *Sono uscito*, I am come or gone out.

Future. *Uscirò, uscirai, uscirà, &c.*

\* Imperative. *Esci, esca; usciámo, uscite, escano*.

\* Optative. *Che esca, esca, esca; usciámo, usciate, escano*. Imperfect, *che uscissi*.

Second Imperfect. *Usciréi*. Participle, *uscito*. Gerund, *uscendo*.

*Aprire*, to open, makes in the preterperfect-definite, *aprii, or apersi*. Participle, *aperto*.

*Coprire*, to cover, makes in the preterperfect-definite, *coprii, or copersi*. Participle, *coperto*.

The third conjugation of the verbs terminated in the infinitive in *ire* has another sort of verbs irregular only in the present, which are formed from the infinitive, by changing *ire* into *isco*; as, *ardire*, to dare, of which I have given the following conjugations, to serve as a rule for the rest.

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Of the Verbs in *isco*.

IN order to lay down a general rule for the verbs that have the termination in *isco* in the present tense, observe, that some of them do not follow *ardisco*, and they

they differ only from the verb *sentire*, in the preterperfect-definite, and in the participle. They are as follow :

Present.	Preterperf.	Particip.
<i>Aprire</i> , <i>ápro</i> ,	<i>aprii</i> , & <i>apéri</i> ,	<i>apérto</i> .
<i>Apparire</i> , <i>apparisco</i> ,	{ <i>apparíi</i> , & <i>ap-</i> <i>pársi</i> ,	{ <i>appárso</i> .
<i>Coprire</i> , <i>ópro</i> ,	<i>coprii</i> , & <i>copéri</i> ,	<i>copérto</i> .
<i>Comparire</i> , <i>comparisco</i> ,	{ <i>comparíi</i> , & <i>com-</i> <i>pársi</i> ,	{ <i>compárso</i> .
<i>Offerire</i> , { <i>offerisco</i> , & <i>offro</i> ,	{ <i>offeríi</i> , & <i>offerí</i> ,	<i>offérto</i> .
<i>Proferire</i> , <i>proferisco</i> ,	{ <i>proferíi</i> , & <i>pro-</i> <i>férí</i> ,	{ <i>proférto</i> .
<i>Soffrire</i> , { <i>sóffro</i> , & <i>soffrisco</i> ,	{ <i>soffríi</i> , <i>soffrérsi</i> ,	<i>sofférto</i> .
<i>Seppellire</i> , <i>seppellisco</i> ,	<i>seppellíi</i> ,	{ <i>seppólto</i> , & <i>seppellíto</i> .

I have made a collection of the regular verbs in *ire*, which are conjugated like *sentire*, as you have already seen in this chapter, page 102, where we treated of the third conjugation of verbs. All the other verbs, not contained in that and the preceding collection, form the present in *isco*, and ought to be conjugated like *ardisco*. In this collection there are even some verbs that are also irregular ; as, *consentire*, *mentire*, *partire*, when the latter signifies, to divide. We meet with *consentisco*, *mentisco*, and *partisco*. When the latter signifies, to share, I should prefer *partisco* to *párto*. On the contrary, when it denotes, to go away, you must say, *párto*, and not *partisco*. *Bollire*, *convertire*, *soffrire*, also make the first person of the present indicative in *isco*.

\*.\* Before you read over words terminating in *radisco*, remember the two remarks concerning the irregularity of the present tense.

The first teaches you that the irregularity of the present indicative is continued in the present imperative and subjunctive.

By the second you learn, that the first and second persons plural of the present tense are never irregular.

**ARDIRE,**

**ARDIRE, to dare.**

Indicative, Present. *Ardisco, ardisci, ardisce; ardisco, ardate, ardiscono*: I dare.

Imperfect. *Ardiva, I did dare; ardivi, va, &c.*

Preterperfect-def. *Ardii, ardisti, ardi; ardimmo, ardiste, ardirono*: I durst, &c.

Preterperf. *Ho ardito*. Future, *ardirò*.

Imperative. *Ardisci, ardisca; abbiamo ardire, ardate, ardiscano*: dare thou, let him dare, let us dare, &c.

Optative. *Che ardisca, ardisca, ardisca; che abbiamo ardire, che abbiate ardire, ardiscano*: that I may dare, thou mayest dare, he may dare, &c.

Imperfect, *ardissi*. Second imperf. *ardiréi*.

Participle, *ardito*. Gerund, *avendo ardire*.

Conjugate the following words after the same manner.

<i>Abborrire,</i>	<i>isco ii ito</i>	} to {	abhor.
<i>Abolire,</i>	<i>isco ii ito</i>		abolish.
<i>Arricchire,</i>	<i>isco ii ito</i>		enrich.
<i>Arrossire,</i>	<i>isco ii ito</i>		blush.
<i>Bandire,</i>	<i>isco ii ito</i>		banish.
<i>Bianchire,</i>	<i>isco ii ito</i>		whiten.
<i>Capire,</i>	<i>isco ii ito</i>		comprehend.
<i>Colpire,</i>	<i>isco ii ito</i>		strike.
<i>Compatire,</i>	<i>isco ii ito</i>		excuse or bear with.
<i>Concepire,</i>	<i>isco ii ito</i>		conceive.
<i>Digerire,</i>	<i>isco ii ito</i>		digest.
<i>Esequire,</i>	<i>isco ii ito</i>		execute.
<i>Finire,</i>	<i>isco ii ito</i>		finish.
<i>Fiorire,</i>	<i>isco ii ito</i>		blossom or bloom.
<i>Gradire,</i>	<i>isco ii ito</i>		approve of.
<i>Impazzire,</i>	<i>isco ii ito</i>		grow mad.
<i>Incrudelire,</i>	<i>isco ii ito</i>		grow cruel.
<i>Languire,</i>	<i>isco ii ito</i>		languish.
<i>Obbedire,</i>	<i>isco ii ito</i>		obey.
<i>Patire,</i>	<i>isco ii ito</i>		suffer.
<i>Spedire,</i>	<i>isco ii ito</i>		make haste.
<i>Tradire,</i>	<i>isco ii ito</i>		betray.
<i>Ubbidire,</i>	<i>isco ii ito</i>		obey.
<i>Unire,</i>	<i>isco ii ito</i>		unite.

H

Note



\*.\* Note that the Italian poets do not always observe this irregularity, for they say indifferently *óffro* and *offerísco*; *múgge* and *muggísce*; *lángue* and *languísce*; *fére* and *ferísce*; as may be seen in *Pástor Fído*, and in Tasso's *Amínta*.

*Múgge in mándra l' arménto.* Pástor Fído.

*Qual árme fêra, qual díá víta, quále*

*Sáni e ritorni in víta.*

There are also some verbs that end in *are*, and in *ire*; as,

*Coloráre, coloríre,* to colour.

*Inanimáre, inanimíre,* to animate.

*Inacerbáre, inacerbíre,* to sharpen.

*Induráre, induríre,* to harden.

Poets also frequently use the verbs *íre* and *gíre*, instead of *andáre*. This is all that need be remarked in regard to irregular verbs.

### Of the Verb *ire*.

THE following tenses are all that occur in good writers:

Indicative, Imperfect. *I'va*, he did go; *ívano*, or *ívan*, they did go. Future, *irò*, *irái*, *irà*; *irémo*, *iréte*, *iránno*, or *irán*.

Imperative, *I'te*, go you.

Infinitive, *I're*, or *ir*, to go.

Participle, *I'to*, gone.

The other tenses are not used.

### Of the Verb *gíre*.

There are no more than the following tenses in use:  
Present, *Gíte*, you go.

Imperfect, *Gívo*, *gívi*, *gíva*, or *gía*; *gívámo*, *gíváte*, *gívano*: I did go, &c.

Preter-def. *Gísti*, *gì*, or *gío*; *gímmo*, *gíste*, *gírono*.

Imperative, *Gíte*, go you.

Optative, Imperfect. *Che gíssi*, *gíssi*, *gísse*; *gíssimo*, *gíste*, *gísse*ro: that I might go.

Infinitive. *Gíre*, or *gir*. Participle, *gíto*.

There

There is still something to be said in regard to verbs neuter, reciprocal, and impersonal.

### *Of the Verbs Neuter.*

THE Verbs Neuter are those which in their compound tenses are never or seldom conjugated with the verb *essere*, to be ; as, *I speak, I sleep, I tremble, &c.* we may indeed say, *I have spoken, I have slept, I have trembled* ; but not *I am spoken, &c.* But to express myself more properly, verbs neuter are those which make a complete sense of themselves, and do not govern any case after them like the verbs active ; for instance, *I enter, I tremble ; io entro, io trémo.* Observe, however, that we meet with some verbs neuter, which may govern an accusative ; as, *io vivo una lunga vita, io dormo un lungo sonno, io corro un lungo corso, &c.*

It is necessary to be acquainted with the nature of a verb neuter, in order to avoid mistakes or errors in the participles, as may be seen in the Second Part, where we treat of the Syntax of Participles.

### *Of Reciprocal Verbs.*

THE name of Reciprocal Verbs is given to such as are conjugated through all their tenses with the pronouns conjunctive *mi, ti, si, ci, vi, si*, in the same manner that *dolere* is conjugated in the irregulars of the second conjugation : example,

Indicative, Present. *Mi pento, ti pénti, si pénte ; ci pentiámo, vi pentíte, si péntono* : I repent, &c.

Imperf. *Mi pentíva, ti pentívi, si pentíva ; ci pentivámo, vi pentiváte, si pentiváno* : I did repent, &c.

Preterperfect-def. *Mi pentíi, ti pentísti, si pentì, ci pentímmo, vi pentísti, si pentírono* : I repented, &c.

Preterperfect-def. *Mi sóno pentíto, I have repented.*

Future. *Mi pentirò, I shall repent.*

Imperative. *Péntiti tu, péntasi egli ; pentiámoci noi, pentítevi voi, péntansi églino.*

Subjunctive. *Che mi pénta, that I may repent, &c.*

Indicative, Present. *Mi ricórdo, ti ricórdi, si ricórda*; and so of the rest.

\* \* Note, all the verbs active may become reciprocals: example,

I love myself,	<i>io mi ámo.</i>
Thou lovest thyself,	<i>tu ti ámi.</i>
He loves himself,	<i>egli si áma.</i>
We love ourselves.	<i>noi ci amiámo.</i>
You love yourselves,	<i>voi vi amáte.</i>
They love themselves,	<i>églino si ámano.</i>

And so of all the other tenses, and all the other verbs.

Yet we are to observe, that the pronouns *mi, ti, si, vi*, which gave the reciprocity to the verbs, may be placed either before or after it; but in the imperative, infinitive, gerund, and participle, they ought to be placed after the verb: example, *ámami*, love me: *amándomi*, loving me; *amársi*, to love oneself: *amátosi*, loved by oneself; and so in all the other verbs.

### Of Impersonal Verbs.

THERE are three sorts of impersonal verbs, which have only the third person singular.

The first are properly impersonals of themselves; as,

<i>Accáde,</i>	it happens.
<i>Básta,</i>	it is enough, or it suffices,
<i>Bisógna,</i>	it must, or it is necessary.
<i>Pióve,</i>	it rains.
<i>Tuóna,</i>	it thunders.

The second are derived from verbs active, preceded by the particle *si*, which renders them impersonals; as, *si ama*, they love; *si dice*, they say.

The third, which have a great affinity with reciprocal verbs, are conjugated with the pronouns conjunctive, *mi, ti, gli*, or *le, ci, vi, loro*; as, *mi duóle, ti duóle, gli duóle*, &c.

The impersonal verbs of themselves are,

<i>Accáde</i> , it happens.	<i>Névica</i> , it snows.
<i>Avviéne</i> , it falls out.	<i>Non occóre</i> , it is not necessary.
<i>Básta</i> , it is enough.	<i>Páre</i> , it seems.
<i>Bisógna</i> , it must.	<i>Pióve</i> , it rains.
<i>Grándina</i> , it hails.	<i>Lampéggia</i> , it lightens.

*Tuóna*,

*Tuóna*, it thunders, and the like, which are conjugated with the third person singular of each tense; as, Indicative, Present. *Bisógna*, it must, or one must. Imperfect. *Bisognáva*, it was needful.

Preterperfect-def. *Bisognò*, it was necessary.

Future. *Bisognerà*, it shall or will be needful.

Optative. *Che bisògni*, that it may be necessary.

Imperfect. *Che bisognásse*, that it might be needful.

Second Imperfect. *Bisogneràbbe*, it should be necessary.

Infinitive. *Bisognáre*, to be needful.

The particle *si*, which composes the second sort of impersonal verbs, is placed indifferently before or after the verbs; as *si dice*, or *dicesi*; they say, *si áma*, or *ámasi*, they love. In the like manner all the verbs active may become impersonal. They are conjugated with the third person singular and plural; as,

Present. *A'masi*, or *si áma*; *si ámano*, or *ámansi*, they love.

Imperfect. *Si amáva*, or *amávasi*; *si amávano*, or *amávansi*, they did love.

††† With respect to these verbs, observe, that when the noun that follows them is in the singular number, you must put the verb in the singular; if the noun be in the plural, you put the verb in the plural; example,

They praise the captain, *si lóda il capitáno.*

They praise the captains, *si lódano i capitani.*

They see a man, *si véde un uómo.*

They see men, *si védono ubmini.*

\* \* We must also take notice, when the particle *si* is put after a verb that is accented, the letter *s* is doubled, and the accent dropped: example,

*Fássi*, for *si fa*, they do.

*Dirássi*, for *si dirà*, they will say.

The third sort of impersonal verbs are such as are conjugated with the pronouns personal, *mi*, *ti*, *gli*, or *le*, *ci*, *vi*, *loro*, with the third person singular: example,

Indicative, Present. *Mi dispiáce*, I am displeased, or sorry.

*Ti dispiáce*, thou art displeased.

*Gli* or *le dispiáce*, he or she is displeased.

*Ci*

*Ci dispiáce*, we are displeased.

*Vi dispiáce*, you are displeased.

*Dispiáce loro*, they are displeased.

Imperfect. *Mi dispiacéva*, I was displeased.

Preter-def. *Mi dispiacque*, I was displeased.

Future. *Mi dispiacerà*, I shall be displeased.

Optative. *Che mi dispiaccia*, that I may be displeased.

Imperfect. *Che mi dispiacesse*, that I were displeased.

Second Imperfect. *Mi dispiacerébbe*, I should be displeased.

Conjugate after the same manner,

*Mi accade*, it happens to me.

*Mi aggráda*, it agrees with me.

*Mi avviéne*, it happens to me.

*Mi bisógna*, it behoves me.

*Mi duóle*, I am ill, or it grieves me.

*Mi occórre*, it happens to me.

*Mi páre*, it seems to me.

*Mi piáce*, it pleases me.

*Mi rincrésce*, it displeases me, or I am sorry.

*Mi souviéne*, I remember.

Many of those impersonal verbs have the third person singular and plural; as,

My leg pains me, *la gamba mi duóle*.

My eyes are painful, *mi dólgono gli occhi*.

Your coat appears new to me, *il vóstro vestíto mi páre nuóvo*.

Your shoes seem to me too long, *le vóstre scárpe mi pájono tróppo lúnghe*.

*How to express there is, there was.*

**THERE** is, *there was*, are expressed by the help of the Italian particle *ci*, which answers to the French particle *y*, and is sometimes an adverb that denotes the place where we are; as,

Since I am here, I will dine here; *giacchè sòno qui, ci pranzerò*.

But, when naming a place where we are not, we must use *vi*; as, I have been in Holland, but I will never go there

there again ; *sóno státq in Olanda, ma non vi tornerd più.*

There is, however, this difference between the Italian *ci*, and the French *y* ; that as the French *y* is used in speaking of time, as, *il y a un an*, it is a year since ; the Italian *ci* is not, as *è un anno*, or *un anno fa* ; *sóno due mási*, or *due mési fa*. And so of all the tenses, putting the verb *éssere*, to be, in the third person singular or plural, according to the number in which we express ourselves.

For the benefit of beginners, I will conjugate the impersonal verb *c'è, c'era, &c.* there is, there was, &c. through all its tenses, and point out its use in mentioning a place :

*Conjugation of the Impersonal Verb éssere.*

*Ci* is changed into *vi* when you speak of different places ; but mentioning time, you must drop the *ci* and *vi*.

Singular.

Plural.

Ind. Pres.	There is, <i>c'è</i> or <i>v'è</i> .	There are, <i>ci sóno</i> , or <i>vi sóno</i> .
Imperfect.	There was, <i>c'era</i> .	There were, <i>c'erano</i> .
Preter-def.	There was, <i>ci fu</i> .	There were, <i>ci furono</i> .
Preterp.	There has been, <i>c'è státó</i> .	There have been, <i>ci sóno státi</i> .
Preterplup.	There had been, <i>c'era státó</i> .	The same, <i>c'erano státi</i> .
Future.	There shall be, <i>ci sará</i> .	The same, <i>ci saránno</i> .
Imperat.	Let there be, <i>ci sia</i> , or <i>siaci</i> .	The same, <i>siánci</i> .
Opt.	That there may be, <i>che ci sia</i> .	The same, <i>che ci siáno</i> .
Imperf.	That there were, <i>che ci fosse</i> .	The same, <i>che ci fosseró</i> .
Sec. Imp.	There would be, <i>ci sarébbe</i> .	The same, <i>ci sarébbéro</i> .

Preterperf.

**Preterperf.** That there had been, *che ci or vi sia státo*, or *che ci siano státi*, or *vi siano státi*.

**Preterpluperf.** If there had been, *se ci*, or *vi fosse státo*, or *ci or vi fossero státi*. That there had been, *che vi fosse státo*, or *che vi fossero státi*. There would have been, *ci sarébbe státo*, or *vi sarébbéro státi*.

**Future.** When there had or shall have been, *quando vi sarà státo*, or *quando vi saranno státi*.

**Inf.** To have been there, *ésservi státo*. Gerund, in having been there, *essendóvi státo*.

\*.\* Note, in speaking of the feminine gender, we are to use *státa*, *státe*, instead of *státo*, *státi*.

\*.\* Remember, that if after the adverb *ci* or *vi*, you find the verb *to have*, and the tenses of the verb *to have* are followed by a participle, as *he has dined there*, then the tenses of the verb *to have*, must be expressed by those of *avére*, and not by those of *éssere*: examples,

I have dined there,	<i>ci or vi ho pranzáto.</i>
Thou hast dined there,	<i>ci or vi hai pranzáto.</i>
He has lain there,	<i>ci or vi ha dormíto.</i>
We have read in it,	<i>ci or vi abbíamo létto.</i>
You have said to it,	<i>ci or vi avéte détto.</i>
They have drank there,	<i>ci or vi hanno bevúto.</i>

Observe the same rule throughout all the tenses except the participle *státo*, which is never joined with the tenses of the verb *avére*: example,

I have been there,	<i>ci or vi sónó státo or státa.</i>
Thou hast been there,	<i>ci or vi sei státo or státa.</i>

And in like manner through all the tenses and persons.

\*.\* Observe, the particles *ci* and *vi* are sometimes omitted in the present tense; thus we say, *è un uómo*, instead of *ci è un uómo*; *sono uómini*, instead of *ci sónó uómini*.

\*.\* Learners of the Italian language are greatly at a loss how to render the following expressions, *there is of it* or *them*; *there is not of it*; *is there of it?* *is there not of it?* *there was of it*; *there was not of it*, &c. And as many find these expressions difficult, I will explain them at large for their greater ease, in the following conjugation:

*Conjugation*

*Conjugation of the Verb Impersonal there is of it, when it marks the place, through all its tenses.*

There is of it or them, { *ce n'è* } or { *ce ne sóno.*  
                                  *ve n'è* }            *ve ne sóno.*

There is not of it, *non ce n'è ; non ce né sóno.*

Is there of it? *ce n'è? ce ne sóno?*

Is there not of it? *non ce n'è? non ce ne sóno?*

There was of it, *ve n'era ; ve n'erano.*

There was not of it, *non ve n'era ; non ve n'erano.*

Was there of it? *ve n'era? ve n'erano?*

Was there not of it? *non ve n'era? non ve n'erano?*

There was of it, *ve ne fu ; ve ne furono.*

There was not of it, *non ve ne fu ; non ve ne furono.*

Was there of it? *ve ne fu? ve ne furono?*

Was there not of it? *non ve ne fu? non ve ne furono?*

There shall be of it, *ve ne sarà ; ve ne saranno.*

There shall not be of it, *non ve ne sarà ; non ve ne saranno.*

Shall there be of it? *ve ne sarà? ve ne saranno?*

Shall there not be of it? *non ve ne sarà? non ve ne saranno?*

That there may be of it, *che ve ne sia ; che ve ne siano.*

That there may not be of it, *che non ve ne sia ; che non ve ne siano.*

That there were of it, *che ve ne fosse ; che ve ne fossero.*

That there were not of it, *che non ve ne fosse ; che non ve ne fossero.*

There would be of it, *ve ne sarèbbe ; ve ne sarèbbero.*

There would not be of it, *non ve ne sarèbbe ; non ve ne sarèbbero.*

Would there not be of it? *non ve ne sarèbbe? non ve ne sarèbbero?*

If there had been of it, *se ve ne fosse stàto or stata ; se ve ne fossero stàti or stàte.*

If there had not been of it, *se non ve ne fosse stàto ; se non ve ne fossero stàti.*



Had there been of it? *ve ne sarébbe státo? ve ne sarébb-  
bero státi?*

Had there not been of it? *non ve ne sarébbe státo? or  
non ve ne sarébbbero státi?*

If there had been of it, *se ve ne fósse státo; or se ve ne  
fóssero státi.*

If there had not been of it, *se non ve ne fósse státo; se  
non ve ne fóssero státi.*

There would have been of it, *ve ne sarébbe státo; ve ne  
sarébbbero státi.*

There would not have been of it, *non ve ne sarébbe  
státo; non ve ne sarébbbero státi.*

Would there have been of it? *ve ne sarébbe státo? ve  
ne sarébbbero státi?*

Would there not have been of it? *non ve ne sarébbe  
státo? non ve ne sarébbbero státi?*

There will have been of it, *ve ne sarà státo; ve ne sa-  
ránno státi.*

There will not have been of it, *non ve ne sarà státo;  
non ve ne saránno státi.*

Shall there have been of it? *ve ne sarà státo? ve ne  
saránno státi?*

Shall there not have been of it? *non ve ne sarà státo?  
non ve ne saránno státi?*

For there having been too much of it, *per ésservene  
státo tróppo.*

In there having been too little of it, *esséndovene státo  
tróppo póco.*

\* \* But if you express yourself in the feminine  
gender, you must say *státa, státe*, instead of *státo, státi*.

We must also render, there is of it or them, by *ce ne*,  
in speaking of a place where we are; and by *ve ne*,  
in mentioning a place where we are not; but it often  
happens,

happens, and especially in speaking of time, that they leave out the *ce* entirely : example,

How many months is it ? it is ten at least : *quanti mēsi sōno ? sōno diēci almēno.*

Sometimes the phrase, there is of it or them, is expressed by *ne* only ; as, how many months is it ; ten of them are past : *quanti mēsi sōno ? ne sōno passāti diēci.*

Sometimes the whole is expressed ; as how many months are there from this, to new-year's day ? there are ten of them : *quanti mēsi sōno di quì all' anno nuóvo ? ce ne sōno diēci.*

\* \* When, after the pronouns conjunctive, *mi, ti, ci, vi*, me, thee, us, you ; you find the particle *ci* followed by a verb, there is no occasion to express it :

Examples,

He will see me there, *mi vedrà* : he will give thee there, *ti darà*.

We shall see you there, *vi vedrémo* : you will write to us there, *ci scriveréte*.

## CHAP. V.

### Of PARTICIPLES.

THE Participle (which ought to be called a supine) is a tense of the infinitive, which serves to form the preterperfects and preterpluperfects of all the verbs ; as, *ho amáto, avéva amáto.*

*Amáto* is a participle, and all the verbs in *are* form the participle in *ato* : as, *amáto, cantáto, parláto, andáto, dátto, confessáto, adoráto, studiáto, &c.*

Of all the verbs in *are*, the verb *fáre* alone has two *tt*'s in the participle, where it makes *fátto*, to distinguish it from *fáto*, signifying *fate*.

*Amáto* is likewise a noun-adjective : example, *uómo amáto, dóнна amáta, libri amáti, lèttère amáte.*

Some participles of the first conjugation are frequently abridged ; as,

*Accóncio,*

<i>Accóncio</i>	for	<i>acconciáto,</i>	fitted.
<i>Adórno</i>		<i>adornáto,</i>	adorned.
<i>Asciútto</i>		<i>asciugáto, or asciuttáto,</i>	dried.
<i>Avvézzo</i>		<i>avvezzáto,</i>	accustomed.
<i>Cárico</i>		<i>caricáto,</i>	loaded.
<i>Désto</i>		<i>destáto,</i>	awaked.
<i>Férmo</i>		<i>fermáto,</i>	stopt.
<i>Gónfio</i>		<i>gonfiáto,</i>	swelled.
<i>Guásto</i>		<i>guastáto,</i>	spoiled.
<i>Láceró</i>		<i>laceráto,</i>	torn.
<i>Máceró</i>		<i>maceráto,</i>	bruised.
<i>Manifestó</i>		<i>manifestáto,</i>	manifested.
<i>Mózzo</i>		<i>mozzáto,</i>	cut off.
<i>Nétto</i>		<i>nettáto,</i>	cleaned.
<i>Págo</i>		<i>pagáto,</i>	paid.
<i>Péstó</i>		<i>pestáto,</i>	pounded.
<i>Privo</i>		<i>priváto,</i>	deprived.
<i>Scémo</i>		<i>scemáto,</i>	lessened.
<i>Scóncio</i>		<i>sconciáto,</i>	disordered.
<i>Sécco</i>		<i>seccáto,</i>	dried.
<i>Stáncó</i>		<i>stancáto,</i>	wearied.
<i>Tócca</i>		<i>toccáto,</i>	touched.
<i>Trónco</i>		<i>troncáto,</i>	cut off.
<i>Vólto</i>		<i>voltáto,</i>	turned.
<i>Vóto</i>		<i>voláto,</i>	emptied.

And several others which the use of authors will point out.

The regular verbs ending in *ere*, form the participle in *uto*; as, *credúto, ricevúto, temúto, godúto*.

The irregulars in *ere* have the participle in *so* or *to*: as, *préndere, présó; réndere, réso; piángere, piántó; púngere, púntó; leggere, létto; scrivere, scrítto*.

The verbs terminated in *ire*, in the infinitive, make their participles in *íto*; as, *sentíre, sentítto; finíre, finítto*.

Except *apparíre*, which makes *appárso*; *apríre, apértó; comparíre, compárso; díre, détto; moríre, mórtó; offríre, offértó; veníre, venúto*.

\* \* There are three sorts of participles, namely, active, passive, and absolute.

The active participles are composed of the verb *avére*:

as,

as, *ho amato, avéva amato; ho detto, hái detto; ho creduto; ho sentito.*

The passive participles are preceded by the verb *essere*; as, *sóno amato, esséndo creduto, &c.*

The absolute participles are of the same nature as those called *absolute* in Latin, and are composed of the gerund of the two auxiliary verbs *having* and *being*; as, *having loved, avéndo amato; being loved, esséndo amato; being believed, esséndo creduto.*

*Having* and *being* are often left out in Italian; example,

Having done that,	<i>fatto quéllo.</i>
Having said so,	<i>detto quéstó.</i>
That being done,	<i>fatto quéllo.</i>
The sermon being done,	<i>finíta la prédica.</i>

\* \* \* Observe, that the Italians have a peculiar way of rendering the adverb *after*, by turning the expression: examples,

After he had done,	<i>fatto ch' ebbe.</i>
After he had spoken,	<i>parláto ch' ebbe.</i>
After he has written his letter,	<i>scritto che avrà la sua lettera.</i>
After they had supped,	<i>cenúto ch' ebbero.</i>

See, in the Second Part, the Concord of Participles, where will be found a full solution of the several difficulties relating to that part of speech.

## CHAP. VI.

### Of ADVERBS.

THE Adverb is that part of speech, which gives more or less force to a word. The adverb has the same effect with the verb, as the adjective with the substantive; it explains the accidents and circumstances of the action of the verb.

There are many sorts; as, adverbs of time, place, quantity, &c.

Adverbs of time; as, *at present, now, yesterday, today, never, always, in the mean time.*

Adverbs

Adverbs of place; as, *where, here, from whence, there, from hence, above, below, far, near.*

Adverbs of quantity; as, *how much, how many, so much, much, little, too much.*

\* \* Many adverbs are formed from adjectives, changing *o* into *aménte*; as,

<i>Sánto, santaménte,</i>	holily.
<i>Rícco, riccaménte,</i>	richly.
<i>Dótto, dottaménte,</i>	learnedly.
<i>A'lto, altaménte,</i>	highly.

From adjectives in *e*, we likewise form adverbs, by adding *mente* to them: as,

<i>Costúnte, costanteménte,</i>	constantly.
<i>Diligénte, diligenteménte,</i>	diligently.
<i>Prudénte, prudenteménte,</i>	prudently.

\* \* But if the adjectives happen to end in *le*, we must remove the *e*, and put *mente* in its stead.

<i>Fedéle, fedelménte,</i>	faithfully.
<i>U'mile, umilménte,</i>	humbly.
<i>Tále, talménte,</i>	such.

In order to assist the memory of learners, I have here collected a number of adverbs, which by frequent repetition may be easily retained, especially those terminating in *mente*.

#### A COLLECTION of ADVERBS.

1.	<i>A piè zóppo,</i>	lamely
	<i>A pátti,</i>	upon condition
<i>Abbondanteménte,</i>	<i>Con pátto che,</i>	upon condition that
abundantly	<i>Mal volentiéri,</i>	against one's will
<i>Con ragióne, meritaménte,</i>	<i>Da páрте, da bánda,</i>	aside
justly	<i>Attualménte,</i>	actually
<i>A cápo,</i>	<i>Apposta,</i>	purposely
at the end, or at the head	<i>Con pensiéro di,</i>	in order to
<i>A bríglia sciólta,</i>	<i>Addío,</i>	farewell
full speed	<i>Mirabilménte,</i>	<i>a maravíglia,</i>
<i>Assolutaménte,</i>		admirably
absolutely	<i>Accortaménte,</i>	<i>sagaceménte,</i>
<i>A cavalcióni,</i>		cunningly
a-straddle	<i>In ginocchióni,</i>	kneeling
<i>A dirótte lúgrime,</i>		
with downright crying		
<i>Adéssso, óra,</i>		
or, at this time		
<i>Adéssso adéssso,</i>		
or' óra, now,		
immediately		



*Rigidaménte, aspraménte,*  
rudely  
*Bestialménte,* brutishly

## 3.

*Or sù, via,* come away  
*Via dúnque,* come along  
*Sta mattina,* this morning  
*Sta nótte,* this night  
*Sta séra, quèsta séra,* this evening

*Fin a tánto,* till  
*In tánto,* in the mean time  
*Cérto sicúro,* certainly  
*Básta,* it is enough  
*Cioè,* that is to say  
*Per ciò,* it is therefore  
*Caldaménte,* warmly  
*Cáro, móltó cáro,* dear, very dear

*Chiaraménte,* clearly  
*Quánto,* how much  
*Quánto, quánta, quánti,*  
quánte, how many  
*Cóme, siccóme,* as, since  
*Cóme,* how?  
*Di continuo, continuaménte,*  
continually

*Correttaménte,* correctly  
*Quèsta vólta, adéssó,* now  
*Di primo lúncio,* all of a sudden

*Animosaménte, coraggiosa-  
ménte,* courageously  
*Sordidaménte,* sordidly  
*Crudelménte,* cruelly  
*Di pói, di quà innánzi,*  
hereafter

*Per l' addiétro, quí avánti,*  
heretofore  
*Di sótto, quí sótto,* here-  
under

## 4.

*Súbito, di bélla prima,* at first

*D' últra páрте,* from another place

*Pericolosaménte,* dangerously

*Davvantúggio, di più,* over and above

*A cáso,* by chance

*Tánto méno,* so much the less

*Tánto più che,* so much the more

*Imperacchè,* whereas

*Sinceraménte,* sincerely

*Per témpo, a buón' ora,* early

*Di quà a diéci ánni,* in ten years

*Di gran lúnga,* by far

*Sù, in piédi,* up, up

*Per téma che,* for fear that

*Sin daí fondaménti, affatto,*  
from top to bottom

*Fuóri,* abroad

*Già, diggià,* already

*Quíndi,* from hence

*Domani, dimáni,* to-mor-  
row

*Domattína,* to-morrow morning

*Della medésima, maniera,*  
just so

*Dall' úna e dall' últra páрте,* on both sides

*Di sálto,* at one jump

*In óltre, di più, oltracciò,*  
moreover

*Dópo*





*Felíceménte,* happily  
*Jéri,* yesterday  
*Jér sára,* last night  
*Vergognosaménte,* shame-  
 fully  
*Fuóri,* out

9.

*Mái,* never  
*Quà, quà,* here, there,  
*Súbito,* immediately  
*Appúnto,* exactly  
*Sin, fin, insín, infín,* until  
*Fín dóve?* how far?

10.

*Lì, là; Non lontáno di là,*  
 there; not far from hence  
*Vilménte,* basely  
*Lontáno, lúngi,* far  
*E' un pézzo,* it is a great  
 while

11.

*Adésso, óra,* now  
*Mále,* ill  
*Malgrádo mío,* in spite of  
 me  
*Guái a,* woe be to  
*A'nche, ancóra, eziandío,*  
 also  
*Nel medésimo témpo,* at the  
 same time  
*Méglio,* better  
*Mediánte,* provided that  
*Minóre,* least

12.

*Non,* not

*Nondiméno, nulladiméno,*  
 nevertheless  
*Liberaménte,* freely  
*Nè, neither; nè ánche,* nor  
 also  
*Nò, signór nò,* no, sir  
*Nonostánte,* notwithstand-  
 ing

13.

*Sì* yes  
*Dóve, óve,* where  
*Oltre,* besides  
*Scopertaménte, aperta-  
 ménte,* openly

14.

*Zitto! zitto!* hush! not a  
 word  
*A caso,* by chance  
*A ménte,* by heart  
*Di quà,* on this side  
*Di là,* on that side  
*Vérbi grázia, per esémpio,*  
 for example  
*Però,* however, therefore  
*Poco, a little; ógni póco, un  
 tantíno,* ever so little  
*Fórse,* perhaps  
*Più,* more  
*In quánt'a,* as for  
*Quási,* almost

15.

*Quándo,* when  
*In quánt' a me,* as for me  
*Alle vólte,* sometimes  
*Alquánto,* somewhat  
*Páce, pári,* quits  
*Comúnque sía,* however

16. Di

16.		<i>Adésso, póco fa, or 'bra,</i>
<i>Di rádo</i>	seldom	presently
<i>Scambievolmente,</i>	recipro-	<i>Or quéssto, or quéllo,</i> some-
	cally	times one and sometimes
<i>In sómma,</i>	in short	the other
<i>Niente,</i>	nothing	<i>Tárdi,</i> late
17.		<i>Tróppo,</i> too much
<i>Saviáménte,</i>	wisely	<i>Préstó,</i> quick, soon; <i>cosí</i>
<i>Sénza dúbbio,</i>	without	<i>préstó,</i> so soon
	doubt	<i>Sémpre,</i> always
<i>Secóndo,</i>	according	<i>Affatto,</i> altogether
<i>Sossópra, alla rinfúsa, con-</i>		<i>Ad un tráttó,</i> all of a sudden
<i>fusaménte,</i> topsy-turvy		<i>Adágio,</i> softly! softly!
<i>Vérso la séra,</i> towards the		19.
evening		<i>Préstó,</i> quick
<i>Sta séra, quéssta séra,</i> this		<i>Ecco,</i> behind
evening		<i>Volentiéri,</i> willingly
<i>Abbastánza,</i> sufficiently		<i>Veraménte,</i> truly
18.		20.
<i>Tánto,</i> so much		
<i>Ogni póco, un tantíno,</i> ever		
so little		<i>Ci, or vi,</i> here, to it, &c.

## CHAP. VII.

## Of PREPOSITIONS.\*

THE Preposition is a part of speech prefixed to the articles, nouns, pronouns, and verbs, as has been mentioned in the introduction.

Every preposition requires some case after it, as you will observe in the following collection :

Gen. *Per rispétto di,* because of.

*Per rispétto vóstro,* or *di voi,* on your account.

*Per rispétto mio,* or *di me,* on my account.

Dat. *In quánto a', all' or állo,* with respect to.

*D' intórno a.* Gen. *all' intórno di,* round the.

Gen. Acc. *dópo,* after.

Gen. *Diétro,* behind.

Gen. and Dat. *Di diétro,* behind.

Gen.

\* See EXERCISES, p. 62.

- Gen. *Alláto, vicino di*, by the side of ; or a Dative.  
 Gen. and Abl. *Di là del* or *dal*, on that side of.  
 Gen. and Abl. *Di quà del* or *dal*, on this side of.  
 Acc. *Avánti*. Gen. *prima*, before.  
 Gen. *Prima di me*, before me.  
     *Avánti vói, prima di vói*, before you.  
 Acc. *Con*, with.  
 Gen. Dat. *In mézzò del, in mézzo al*, in the middle of.  
 Gen. *Appiè délla*, at the feet of the.  
     *Apprésso di*, near to.  
 Gen. and Dat. *All' intórno del, intorno al*, round the.  
     *Da, in càsa di*, at.  
 Gen. and Abl. *Dal, dállo, in càsa del*, at the.  
     *Dállo, in casa délla*, at the.  
 Gen. and Acc. *Cóntra del, cóntra il*, against the.  
     *Cóntra me, cóntra di me*, against me.  
 Acc. *In*, in.  
     *Nel, néllo, nélla*, in the.  
     *Frà due giòrni*, in two days.  
 Abl. *Di quà dal*, on this side of the.  
     *Di là dal*, on that side of the.  
 Dat. and Acc. *Déntro al* or *nel*, within the.  
 Gen. *Fuóri del*, without the.  
 Dat. and Acc. *Diétro al, diétro il*, behind the.  
 Gen. and Dat. *Sotto del, sòtto al*, under the.  
 Gen. and Acc. *Sópra del, sópra il*, upon the.  
 In, before a noun, is expressed in Italian by *in*.  
 Dat. *Di nascósto al suo pádre*, unknown to his father.  
 Acc. *Fra, tra*, between.  
 Gen. and Acc. *Vérso di me*, or *me*, towards me.  
 Acc. *Incírca*, round about, thereabout.  
 Acc. *Eccétto il*, except the.  
 Gen. *Fuóri del*, without the.  
 Gen. *A láto délla mia càsa*, close to my house : or, a  
     *láto a càsa mia*, Dat.  
 Gen. Dat. Acc. *Rasénte del, al, il múro*, close to the  
     wall.  
 Dat. *Sin, fin, insín, infín*, until.  
 Gen. Abl. *Lontáno délla càsa*, or *dállo càsa*, far from  
     the house.

*Lontáno,*

	<i>Lontúno, lúngi, far.</i>
Gen. Dat. Acc.	<i>Lúngo del, al, il fiume, along the river.</i>
Acc.	<i>Per, by or for.</i>
Gen. Dat. Acc.	<i>Préssò, vicíno, near.</i>
Gen. Acc.	<i>Sénza, senza di, del, or délla, without.</i>
	<i>Secóndo il, according to.</i>
Gen. Acc.	<i>Sóttò la távola, or délla, under the table.</i>
	<i>Sópra, upon or on.</i>
Dat. Acc.	<i>Círca all' affáre, l' affáre, concerning the business.</i>
Acc.	<i>In quánto al, concerning the.</i>
Gen. and Acc.	<i>Vérso il, vérso del, towards the.</i>
Gen. Dat. Acc.	<i>Dirimpétto del, al, il, over against the.</i>

## CHAP. VIII.

## Of CONJUNCTIONS.\*

CONJUNCTIONS serve to connect phrases together ; most of the words terminating in *che* and *que* are conjunctions ; as, *benchè, ánche, adúnque*. There are others of a different sort, as you will observe in the following collection :

<i>Con pátto che,</i>	upon condition that	<i>In óltre,</i>	besides, over and above
<i>A'nzi, al cont rário,</i>	on the contrary	<i>Di maníera che,</i>	so that
<i>Acciò che, acciocchè,</i>	to the end that	<i>In quánto,</i>	as
		<i>E &amp; ed,</i>	and
		<i>Ma,</i>	but
<i>Con tútto ciò,</i>	notwithstanding all that	<i>Nientediméno,</i>	} nevertheless
		<i>Nondiméno,</i>	
		<i>Nulladiméno,</i>	
<i>A'nche,</i>	also	<i>Nè,</i>	nor
<i>Benchè,</i>	although	<i>Nè ánc'h'io, nemmén'io,</i>	nor
<i>Perchè, imperocchè,</i>	for		I neither
<i>Siccome,</i>	whereas		
<i>Dúnque,</i>	then	<i>Nemméno,</i>	neither
<i>Perciocchè,</i>	forasmuch, as	<i>Nonostánte che,</i>	notwithstanding that
<i>Ancóra,</i>	still, yet		
<i>Quantúnque,</i>	although	<i>O, ovvéro, oppúre,</i>	or
<i>In sómma,</i>	at last	<i>Perchè,</i>	because
			<i>In</i>

\* See EXERCISES, on the Conjunction, p. 89.

<i>In caso chè,</i>	in case that	<i>Quando ánche,</i>	though
<i>Però,</i>	therefore	<i>Benchè, sebbene, con tutto</i>	
<i>Datochè,</i>	suppose that	<i>che,</i>	although that
<i>Perchè?</i>	why	<i>Se,</i>	if
<i>Purchè,</i>	provided that	<i>Stante che,</i>	seeing that.
<i>Piuttósto che,</i>	rather than		

## CHAP. IX.

## Of INTERJECTIONS.

*The last Part of Speech.*

AN Interjection is an expression of affection or passion, introduced among the other parts of speech.

## EXAMPLE.

<i>Ajuto! ajuto!</i>	help! help!	<i>A vói! a vói!</i>	stand away!
<i>Brávo! brávo!</i>	well done!	<i>A'lto!</i>	halt!
<i>Al fuóco,</i>	fire! fire!	<i>Ahimè! Ohimè! áhi lássó!</i>	
<i>All' ármí!</i>	to arms!		alas!
<i>Buóno! buóno!</i>	good!	<i>Zitto! zitto!</i>	hush! peace!
	good!	<i>Silénzio!</i>	silence!
<i>A'nimo, corággio!</i>	come,	<i>Via, via!</i>	away! away!
	cheer up!	<i>Ah! ahí!</i>	Ah!
<i>Oh! uh!, puh!</i>	fie! fie!	<i>Oh!</i>	Oh!
<i>Vergogna!</i>	for shame!		

THE END OF THE FIRST PART.

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PART II.

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THE Second Part contains Eight Treatises, extracted from the best authors, and particularly from those who have written on the purity of the Italian language.

TREATISE.

- I. *Of the Italian Orthography.*
- II. *Of the Italian accent.*
- III. *Of the Italian Syntax.*
- IV. *Remarks on some Verbs and Prepositions.*
- V. *Of Composition ; and the Rules for writing and speaking Italian correctly.*
- VI. *Of Poetical Licences, and of the different Synonymous Names of the Heathen Gods.*
- VII. *Of Improper and Obsolete Words.*
- VIII. *Of Expletives, Compound Words, Capitals, and Punctuation.*

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FIRST TREATISE.

CHAP. I.

Of ORTHOGRAPHY.

THE Italian Orthography has this advantage, that all the words are written as they are pronounced.

\* \* Observe as a general rule, that you must double the consonants at the beginning of compound words ; as, *abbattere, affannare, appoggiare, oppresso, difficile, differire, offendere, raccogliere, rassettare, raddoppiare.*

\* \* They write *diffendere*, and *difendere*, but *difesa* ought to be written with a single *f*. See *Lod. Dolce, capitoli del raddoppiamento delle consonanti.*

You must also double the *g*, when the vowels *io* and *ia*, which come after it, make but one syllable ; as, *appoggio,*

*appoggio, loggia, pioggia, Maggio, maggio*; a support, a lodge, rain, May, a ray. When the vowels *io* and *ia* constitute two syllables, or when the letter *i* is pronounced harder than in the preceding examples, you must not double the *g*; as, *ágio*, easy; *privilegio*, privilege; *malvágio*, bad. See *Dólce*, *Buommattéi*, and *Bártoli*.

The letter *g* is also doubled in the infinitive of verbs, and in all their tenses, when they have a vowel before *gere*; as, *leggere, réggere, fríggere*; but if there be a consonant before *g*, then *g* remains single; as, *fíngere, píngere, pórgerere*.

Those words which the English begin with *áj* consonant, that is, when it is followed by a vowel; as, Jesus, just, judge, are written with a *g* by the Italians, in order to render their pronunciation more delicate; as, *Gesù, giústo, giúdice*.

*Capélló*, with a single *p*, signifies hair.

*Cappélló*, with a double *pp*, signifies a hat.

There is also another difference between these two words; that in the former the letter *e* has a close sound, and in the latter, open.

*Sol* has two significations: when preceded by an article, it is a substantive, and signifies, the sun; *il sol, del sol, al sol*, for *il sóle, del sóle, al sóle*.

*Sol*, when it is an adjective, or without an article, signifies *alone*, or sometimes *only*.

*Suól* has likewise two significations: when preceded by an article, it is a noun, and signifies the earth; as, *il suól*, or *suólo*, &c.

*Suól*, a verb, signifies he is used; as, *suól venire*, he is used to come.

*Z* is put single, when preceded by a consonant; as, *speránza, licénza*; but it must be doubled between two vowels; as, *Bellézza, pézzo, nózze*, except *Lázaro, Fázio*, and a few other words.

N. B. The Italians never make use of the grave accent, but where it is necessary to distinguish words, and to fix the pronunciation: therefore we have placed it only on words marked in the Introduction, and on some others which you will find in the second treatise, on the Italian accent.

The Italians do not double the letter *z*, when standing with three vowels, the first of which immediately following the *z*, is an *i*; therefore it would be wrong to write *azzione*, action, &c.; but *azione*, &c.

*Piazza*, a square, being a word that deviates from the above rule, is spelled, like a great many others of the like quality, with a double *z*.

The letter *z* before *c* is changed into *c*: example, to excite, *eccitäre*; excellency, *eccellenza*; and when it does not happen to be before the *c*, it is sometimes changed into a double *s*, and sometimes into a single *s*; as, to exalt, *esaltäre*; graciously to hear, *esaudire*, &c.; but it is doubled in all the other syllables; as, the maxim, *la mássima*; Alexander, *Alessandro*, &c.

A great many of the Academicians of La Crusca, put the letter *z* before the vowel *i*, where the common orthography uses the letter *c*; for instance, instead of pronouncing and writing *Francése*, French; *pronunciäre*, to pronounce, &c. they write and pronounce *Franzése*, *pronunziäre*, &c. and I approve of this orthography sometimes myself.

The masculine relative plural *li* is written with a *g* when followed by a vowel; example, I have some books, and I purchased them at Frankfort fair: *Ho dei libri, e gli ho comprati alla fiéra di Fráncoforte*.

It is better to write *chérico* than *chiérico*; *cirúsico*, than *cerúsico* or *chirúrigo*, a surgeon.

The syllables *de* and *re*, in the beginning of English words, generally become *di* and *ri* in the beginning of Italian; as, to destroy, *distruggere*; to renew, *rinnoväre*, &c.

It was formerly the custom to write several adverbs and prepositions separately, which now make but one word; but they double the first consonant of the latter word, which is joined to the former; for instance, *già che*, since, *giacchè*; *in tanto, fra tanto*, in the mean while; *intánto, frattánto*; *a ciò che, a fin che*, to the end that; *acciocchè, affinchè*; *si cóme*, as, *siccóme*; *a dósso il suo nemico*, upon his enemy, *adósso al suo nemico*; *óltra a ciò*, besides, *oltracciò*: *di nanzi al giúdice*, before the judge, *dinanzi al giúdice*; *uómo da béne*, an honest man, *uómo dabbéne*.



*After* is expressed by *dippói* with the verbs, and by *dópo*, with a single *p*, before the nouns.

*It is true nevertheless*, is elegantly rendered in Italian by *egli è non per tanto véro*.

*Non v'è scúse*, signifies there is no room for excuse; and this is an ellipsis, instead of *non v'è luogo a scuse*.

We express *several* by *parécchi* for the masculine, and by *parécchie* for the feminine: example, several masters of languages, *parécchi maestri di lingua*; several women, *parécchie donne*.

*For which*, or *wherefore*, is expressed in Italian by *per lo che*, or *per la qual cosa*, or *perciò*.

*Ne'*, with an apostrophe, signifies *in the* in the plural, when we are speaking of the masculine gender: example, in the gardens, *ne'* or *nei giardini*.

As there is no future tense, no second preterimperfect in the Italian language, that terminates in *aro* and *arei*, except *sarò*, I shall be, and *saréi*, I should be; *starò*, I shall remain; *staréi*, I should remain; *farò*, I will do; *faréi*, I should do; *darò*, I shall or will give; *daréi*, I should or would give; *saprò*, I shall or will know; *sapréi*, I should know; hence we neither say nor write *amarò* and *amaréi*, &c. but *amerò* and *ameréi*.

The Italians usually place the particles *si*, *vi*, or the relative *ne*, and such like, after the persons of verbs marked with a grave accent; but then they drop that grave accent, and repeat the consonant of those particles; for instance, my brother will repent, *mio fratéllo pentirassi*; I will give you an inkstand, *darovvi un calamájo*.

The king has given an hundred thousand livres to the city of Paris, and he will give fifty to the town of Lyons.

*Il re ha dato cento mila lire álla città di Parigi, e daranne cinquánta a quélle di Lióne.*

CHAP. II.

Of the APOSTROPHE.

THE Apostrophe is a mark made like a comma, inserted between two letters, to denote the retrenchment of a vowel; as, *l' amóre, l' ánimo, l' onóre, l' uómo.*

The Italians still observe the rule of old authors, never to make use of the apostrophe but when it renders the pronunciation more delicate; and not so frequently as those who have but a superficial knowledge of the language.

The apostrophe is generally placed after the articles, if they precede a word commencing with a vowel; as, *l'ánime, dell'ánime; l'ánima, dell'ánima; l'onóre, dell'onóre, &c.*

See what we have said concerning the apostrophe, treating of the articles, p. 6 and 38.

We sometimes meet with *l'ompéro*, for *l'impéro*; *l'ensidie* for *l'insidie*; but this ought rather to be avoided than imitated.

\* \* Sometimes there is an elision of the article *il*, by cutting off its first letter, which is quite the reverse of other elisions, by which we drop the vowel at the end of words; and when the article *il* happens to follow a word terminating in a vowel, the *i* of the article *il* is cut off, and the preceding word continues entire, without any abbreviation; as, *sopra'l tétto*, for *sopra il tétto*.

*E'l più garbáto, e 'l più cortése*, for *il*.

*Tutto'l móndo sa*, for *tutto il móndo sa*.

*Fra'l sì e'l nd*, for *fra il, &c.*

*Su'l mezzo dì*, for *sù il, &c.*

*Se'l capitáno cománda, è ragionévole che'l soldáto obbedisca*, for *se il*, and *che il*.

N. B. Observe, in regard to this elision of the article *il*, that the best modern authors constantly make use of it; and the reason they allege is, that the *i* has a harsher sound than any of the other vowels.

Sometimes we make an elision of the article *lo*, even before

before words beginning with a consonant, and the two words coalesce into one; as,

<i>nol so,</i> <i>sel créde,</i> <i>vel prométto,</i>	}	for	{	<i>non lo so.</i> <i>se lo créde.</i> <i>ve lo prométto.</i>
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The apostrophe is also put after *mi, ti, ci, vi, di, si, ne*, when they precede a vowel or the letter *h*; as, *m'amáte, l'ascólto, l'inténdo, s'impórta, m'avéte, l'inténde, v'ingánna, l'ánima, d'António, n'arde, n'avrà, n'hái, n'háno*.

Words abbreviated are written with an apostrophe; as, *de' signóri*, for *déi signóri*; *pie'* for *piéde*; *me'* for *méglio*, in poetry; *co'* for *cói* or *cólli*.

### CHAP. III.

#### *Of the Words that must be retrenched.*

THE last syllable of the subsequent five words, *úno, bello, grande, santo, quéllo, buóno*, must be retrenched when they precede a word beginning with a consonant; example, *un giòrno, bel giardíno, san Piétro, quel páne, buón libro*; and not *uno giòrno, bello giardíno, &c.*

Before masculine nouns, if the subsequent word commences with a vowel, or an *h*, you only cut off the final vowel, and put an apostrophe when there are two consonants; example, *un amico, bell' aspétto, gran ingégno, sant' António, quell' uómo, buón aspétto*.

Before the feminine nouns beginning with a consonant, *grande* is the only one of those words that we abridge, both in the singular and the plural; as, *una casa, bella cámara, gran famíglia, santa María, quélle signóra, belle case, gran ricchétze, sánte chiése, quélle virtù*.

The masculine plurals of the six preceding words are, *úni, bélli, grándi* or *gran, sánti, quélli, buóni*.

The feminine plurals are, *úne, bélle, grán* or *grandi, sánte, quélle, buóne*, without any other abbreviation than of *grán*; and even this sometimes makes *grándi* with nouns commencing with a vowel; as, *grandi ánime*, or *ánime grándi*.

You

You may also retrench the final vowel of the words that have one of these four letters, *l, m, n, r*, for their penultima; as,

*Il carnovál passáto, quál signóre*, instead of *il carnovále* and *quále*.

*Andiám presto*, for *andiámo présto*.

*Aman per l'onde i velóci delf'ni*, instead of *ámáno*.

*Fiór grato, cubr generóso*, instead of *fióre* and *cúbre*.

N.B. When the retrenchment falls upon a word with two final consonants you must put an apostrophe; as, *crederann' allora*, instead of *crederanno allora*; *vedemm' altri venir*, for *vedemmo altri venir*. But in the modern orthography they write indifferently, *vedemmo altri*, or *vedemm' altri*, and more generally *vedem altri*, with only one *m*, and without apostrophe.

The words that have *m* or *n* for the penultima, are not so frequently retrenched as those that have *l* or *r*. If we should be directed by the opinion of the best authors, the following chapter would be sufficient for our purpose.

## CHAP. IV.

### *Of the Words that must not be retrenched.*

THE vowel which terminates a sentence, or which precedes a comma, or any other stop must never be retrenched; therefore we ought not to write v. s. *ha una bella man, chi è quel signór? quell'uómo è grán*; but v. s. *ha una bellá máno, chi è quel signóre? quell'uómo è gránde*; and so of the rest.

Neither must the words terminated in *a*, when they are before a consonant, be retrenched, except *óra*, *ancóra*, *finóra*, *allóra*, *talóra*; for we may write, or *sú signóri*, *ancór non viéne*; but it would be wrong to write, *úna picciol cása*, *úna bel máno*, instead of *úna bella máno*, *úna picciola cása*.

Accented words must never be abbreviated: such, for example, as *farò*, *dirà*.

In not retrenching in the plural, the words which have an *l* before the last letter, you are warranted by the

the authority of the best authors; therefore you must write *amábili persóna, fávole ben trováte, paróle scélte, nóbili cavalieri*. The singular number is more apt to admit of this abbreviation.

To write correctly, you must never abridge *Apóllo, affánno, tállo, dúro, ingánno pégnno, oscúro, sostégno, stráno, vélllo*; therefore you must not write *Apól, affán, tál, dúr, &c.*

\* \* The words beginning with an *s*, followed by a consonant, oblige the preceding word to terminate in a vowel; as, *béllo stúdio, gránde státo, quéllo spírito, éssere státo*; and not *bel stúdio, grán státo, quel spírito, ésser státo*.

\* \* Observe, that if the preceding word cannot terminate in a vowel, that which commences with an *s*, followed by a consonant, takes an *i* before it; as, *per isdégno, in iscuóla*, instead of *per sdégno, in scuóla*. See *Ferránte Longobárdi, Lod. Dólce, and Bentivógllo*.

N. B. In the beginning of a period, or when the sense is interrupted by a colon, or semicolon, we may omit the insertion of the vowel *i*.

We never retrench the *e* of *se*, signifying *if*, except it be followed by another *e*; for instance, we do not say *s'ámo lo stúdio*, if I love study, but *se ámo lo stúdio*. On the contrary, we do not say, *se esercitasse l'árte*, if he exercised the art, but *s'esercitasse l'árte*, by reason that *esercitasse* begins with an *e*; example, I have seen my mother, and given her a gold snuff-box, *ho veduto mia mádre, e le ho dáto una scátola d'óro*: or, he loves Antony, *áma António*. If we were to cut off the *e* from *le*, in the former sentence, we should not know whether this *l'* was in the accusative or dative, in the singular or plural; and if we were to retrench the final *a* from the word *áma*, we should not be able to tell whether it was the first or third person of the present indicative, or the subjunctive, or the third person of the preter-definite. You must therefore write, without any elision of the vowel, *ho veduto mia mádre, e le ho dáto, &c. áma António*, and the rest in the same manner.

You must not retrench the *e* in *che*, when the following word begins with an *i*, for it is the *i* that ought rather

rather to be retrenched: but when this *i* is the plural of the definite article, which does not admit of this elision, then you are to pronounce the *che* and *i* both together, as if it were only one word: example, God grant the times may be good, and the winds be not very high next winter; then, if my brother Anthony is well, and my cousin Harry is in town, I will go to Paris: *Dió vóglia che'l témpo sia buóno, e che i venti non siéno gagliardi 'l vérr.o próssimo; allóra, se Antó-nio mio fratéllo, starà béne, e s'Enríco mio cugíno sarà in città, andrò a Parígi.*

We never retrench the *i* from *ci*, us, before the vowels *a* and *o*; because it would render the pronunciation too harsh: hence we do not say, *il principe c' avéva proméss.o cénto scudi*, the prince had promised us a hundred crowns, but *ci avéva*; V. S. *c' onóra*, you do us honor, but *ci onóra*.

It would be extremely proper, if, before words beginning with the letter *z*, we were not to retrench the vowel, so as not to say, *buón zúcchero*, good sugar; *gran zázzer.a*, a large head of hair: but *buóno zúcchero*, *gránde zázzer.a*.

In Dante, Petrarch, Ariosto, Guarini, Tasso, Marini, and all the poets, we find several tenses of the verbs abridged. See farther on this head, in the treatise of Poetic Licences, where I have arranged them in alphabetical order.

## SECOND TREATISE.

*Of the ITALIAN ACCENT.*

THE accent, which is the very soul of pronunciation, is the stronger or weaker elevation of the voice on particular syllables, and the manner of pronouncing them, shorter or longer.

I intend to speak here only of the accent which the Italians make use of in writing, and which we find in their printed books.

The Italians, indeed, are acquainted with two accents, but they make use of one only, namely, the grave, which is figured by an oblique stroke from the left to the right, after this manner ( ` ). It is put only in the last syllable of some words; as, *amò*, when it happens to be a verb, as, *parlerò*.

N. B. The other accent, called acute, is a contrary mark to that of the grave, as may be seen in the following words, *ámáno*, *amávano*, &c. The Italians never note it down; so that if we sometimes meet with it in books that teach the principles of their language, as is now the case in this grammar, it is with a view of conveying thereby a just idea of the Italian accentuation.

## CHAP. I.

*Of the Grave Accent.*

THE Italian nouns in *tà*, which in English terminate in *ty*, and in Latin in *tas*, are marked with a grave accent; as, *purità*, *castità*, *santità*, *maestà*, *gratitùdine*, &c. These words form the plural in *tà*, without any alteration.

But they do not place an accent on the *a* in *visita*, because it does not come from a Latin word in *tas*; neither are we to dwell upon the last syllable; and, moreover, it makes the plural *visite*, and not *visita*.

The

The Italians also place a grave accent on nouns terminating in *u*; as, *virtù, servitù, &c.*

Monosyllables ending in *o* or *a*, according to some grammarians, are accented; as, *dò, dà; fò, fà; pud, sà; stò, stà.* But I should prefer the opinion of those who do not accent them, because a monosyllable ever preserves the same quantity, whether it be accented or not; so that the accent, in that case, only serves to distinguish one word from another; as, *dà*, he gives, from the indefinite article *da*, from.

They likewise put the grave accent on the first and third person singular of the future tense; as, *canterò, goderò, darò, canterà, goderà, darà.*

\* \* Observe, that we may transpose the monosyllables which we happen to find before verbs accented on the last; and then we must double the first letter of the monosyllable, and drop the accent of the verb; as, I have them, *holle*, for *le ho*; I will do it, *faròllo*, for *lo farò*; he showed me, *mostrómmi*, for *mi mostrò*; he heard me, *sentímmi*, for *mi sentì*.

The manner of transposition, after the tenses of accented verbs, is very common in poetry.

The verbs are marked with a grave accent in the third person singular of the preter-definite, whenever the first person terminates in two vowels; as, *amái, amò, credéi, credè; dormíi, dormì.*

If the first person of the preter-definite does not terminate in two vowels, there is no accent on the third.

For which reason we put no accent on the last syllable of *vínse, úrse, prése, diéde, féce, stétte*, which, in the first person, make *vínsi, úrsi, prési, diédi, féci, stétti*.

N. B. The Italians also put a grave accent on *dì*, a day; and on *dì*, the imperative of the verb *dire*, to say; on *è*, it is; on *lì* and *là*, there; to show that these words are to be pronounced with greater emphasis, and with a somewhat longer pause; as also to distinguish the above-said two *dì*'s from *di*, the genitive indefinite, which is sounded without a pause at all; they likewise mark a grave accent on *lì*, there, to distinguish it from *li*, the relative masculine plural; as, I promise three crowns, and I give them, *prométto tre scúdi, e li dò*: and on *là*,  
to



to distinguish it from *la*, the relative feminine singular; as, the princess writes a letter, and causes it to be put into the post: *la principessa scrìve una lèttera, e la fa mètter alla pósta.*

The grave accent is also put on *quì* and *quà*, here; on *costì* and *costà*, there; *giù*, below, down; *sù*, up; *più*, more; *così*, so, or thus; *sì*, yes; because those words are to be sounded somewhat stronger, and, in some measure, with a greater pause; but, on the other monosyllables, they do not mark a grave accent, for it would be entirely superfluous, as they are always pronounced in the same manner.

We therefore do not accent *da* from the ablative indefinite: *a*, to; *ma*, but; *ne*, of it, of them, or us; *re*, king; *o*, or; and others of the like nature; because no confusion or obscurity can arise from thence, as you will perceive by the following example: particularly with respect to *da* and *a*, the two monosyllables which seem to be somewhat equivocal, but by no means are so.

*Nè*, when it means neither or not, is accented, to distinguish it from *ne*, a pronoun conjunctive.

Alexander gives his word as an honest man, and he has no difficulty to give it to Peter and Paul, or to any other person.

*Alessandro dà la sua parola da galantuomo, e non ha veruna difficoltà di dár-la a Piétro ed a Páolo, o a chi si sia.*

You see, therefore, very clearly, that in this example, the first *dà* is the verb, the second is the ablative definite; and that the first *ha* is in like manner a verb, being particularly written with an *h*, and that the other *á*'s are datives indefinite.

## CHAP. II.

### *Of the Pronunciation of Nouns.*

We have mentioned, in the preceding chapter, that the Italians sometimes make use of the grave accent, and particularly in the examples above given; but as to what concerns the acute accent, we may venture to affirm, that it is used by no modern Italian, at least who

who understands his own language: because without insisting that it would be impossible for the printer, though ever so exact, to mark it wherever it might be wanting, it would occasion such a strange embarrassment and confusion in the letters, that it would be scarcely possible to read them. In order, therefore, to avoid the frequent repetition of the grave and acute accents, I have discovered a method which to me appears very easy and clear, and which will be of great use to such as are desirous of learning this language, and even to the Italians themselves. But before I enter upon an explanation of the *particular rules* arranged here in an alphabetical order, it will be necessary to give your attention to the *general rules* contained in the five following numbers.

## No. I.

All nouns must be pronounced either short or long; and their short or long sound depends entirely on their penultima syllables, that is, the last but one; for all the other syllables are to be pronounced steadily and uniformly, that is, without making use of any brevity, except these two nouns, *augure*, an augur; *cláusola*, a clause; which have the antepenultima (that is, the last but two) short; and some others mentioned in the exception of the letter *c*.

In order to know in what manner you are to sound this penultima syllable, observe the penultima letter of the noun you want to pronounce, and look for that letter in the following arrangement, where you will see the rule with its exceptions; as, for example, if you want to know whether the noun *rammárico*, regret; ought to be pronounced short or long, you must look for the letter *c*, which is the penultima letter of the noun, *rammárico*, marked in the alphabetical order; you must also examine the exception; and if you do not find it there, then you are to conform to the rule which says, all nouns that have the letter *c* for their penultima, are pronounced short.

## No. II.

Nouns of two syllables have no rule at all, because they are subject to neither brevity nor length: except  
a very

a very small number, which will be found in their proper places of exception. I shall give you here, as a general rule, all such nouns as have two consonants before the final vowel, as *macilén-te*, *cangiamén-to*, make the penultima syllable long, of whatever number of syllables they consist; except a few, which you will find under the letters *r* and *t*.

### No. III.

Neither is there any need of a rule for nouns which have a grave accent marked on the last vowel; it is sufficient to know how to pronounce one of them properly; for example, *carità*; and you will be able to pronounce *calamità*, *verità*, *virtù*, *bontà*, and all others of the same kind, because you are to sound them all with the same degree of quickness.

### No. IV.

All feminine nouns follow the rule of the masculines, from which they are derived. All the plurals follow the rule of their singulars, and compound nouns those of their simples.

### No. V.

There are some nouns which the Italians pronounce as they please, that is, either long or short; and of these I have mentioned some in the exceptions to the rules. With regard to poetic nouns, we must be directed by the measure of the verse; for poets have a licence to abbreviate and lengthen a great many words. You pronounce according to the custom of the country, when they happen to be barbarous and foreign names, and all of Hebrew and Greek derivations. Likewise the proper names of persons, families, towns, provinces, &c. Remember the proverb, *In paése ove vâi, ùsa ciò che trovi*.

Let us now proceed to the particular rules.

#### A.

Nouns having the letter *a* for the penultima, are very few among the Tuscans, and you must pronounce them long; as, *Archeláo*, *Nicoláo*, *Stanisláo*.

#### B. Nouns

## B.

Nouns that have the letter *b* for their penultima, are also very few, and must be pronounced short; as, *A'rabo*, *Bárnaba*, *Célibe*, *Incubo*, *súccubo*; but pronounce *Caróbbba*, a Carob bean, long.

## C.

All nouns whose penultima is the letter *c*, are short; as, *Rammárico*.

## Except

<i>Alice</i> ,	<i>Feróce</i> ,	<i>Pampalúca</i> , a kind
<i>Amíco</i> ,	<i>Festúca</i> ,	of sea-fish.
<i>Antíco</i> ,	<i>Filúca</i> , or <i>Felúcca</i> ,	<i>Paníco</i> , panic, a
<i>Appendíce</i> ,	<i>Imbriáco</i> ,	sort of grain.
<i>Apríco</i> ,	<i>Intríco</i> ,	<i>Pappafíco</i> ,
<i>Arcidúca</i> ,	<i>Lattúca</i> ,	<i>Pendíce</i> ,
<i>Atróce</i> ,	<i>Lettíca</i> ,	<i>Perníce</i> ,
<i>Beatríce</i> ,	<i>Lombríco</i> ,	<i>Pudíco</i> ,
<i>Beccafíco</i> ,	<i>Loríca</i> ,	<i>Rubríca</i> , a rubric
<i>Bereníce</i> ,	<i>Ludovíco</i> ,	of a missal, or
<i>Bibliotéca</i> ,	<i>Lumáca</i> ,	other book.
<i>Cadúco</i> ,	<i>Mammalúcco</i> ,	<i>Sambúco</i> ,
<i>Capífuóco</i> ,	<i>Mantéca</i> ,	<i>Sommáco</i> ,
<i>Cervíce</i> ,	<i>Matríce</i> ,	<i>Tameríce</i> ,
<i>Ciriáco</i> ,	<i>Mendíco</i> ,	<i>Tarlíce</i> ,
<i>Cloáca</i> ,	<i>Molíca</i> ,	<i>Tartarúca</i> ,
<i>Corníce</i> ,	<i>Moríce</i> ,	<i>Terúca</i> or <i>triúca</i> ,
<i>Coturníce</i> ,	<i>Naríce</i> ,	<i>Velóce</i> ,
<i>Dappóco</i> ,	<i>Nemíco</i> ,	<i>Verníce</i> ,
<i>Enríco</i> ,	<i>Opúco</i> ,	<i>Verrúca</i> ,
<i>Fanfálúco</i> ,	<i>Oríco</i> , gum	<i>Vescíca</i> ,
<i>Fatíca</i> ,	Arabic.	<i>Ubbriáco</i> ,
<i>Federíco</i> ,	<i>Ortíca</i> ,	<i>Ulderíco</i> ,
<i>Felíce</i> ,	<i>Pagliúca</i> ,	<i>Umbilíco</i> , or <i>bel- lícíco</i> .
<i>Feníce</i> ,		

And all nouns terminated in *ace*; as, *audáce*, *fornáce*, *spináce*. Likewise such as express female qualities, and end in *íce*; as, *meretríce*, *posseditríce*, *vendicatríce*, &c.

D. Nouns

## D.

Nouns which have the letter *d* for their penultima are short.

Except,

<i>Alcíde,</i>	<i>Dioméde,</i>	<i>Omicída,</i>
<i>Arrédo,</i>	<i>Disfída,</i>	<i>Palúde,</i>
<i>Belgrádo,</i>	<i>Eréde,</i>	<i>Parentádo,</i>
<i>Canicída,</i>	<i>Eróde,</i>	<i>Parenticída,</i>
<i>Congédo,</i>	<i>Fratricída,</i>	<i>Parricída,</i>
<i>Contádo,</i>	<i>Ganiméde,</i>	<i>Rugiáda,</i>
<i>Contráda,</i>	<i>Goffrédo,</i>	<i>Squassacóda,</i>
<i>Corrádo,</i>	<i>Ignúdo,</i>	<i>Tancrédi,</i>
<i>Corrédo,</i> equipage.	<i>Lampréda,</i>	<i>Tolédo,</i>
<i>Cupído,</i> Cupid.	<i>Mercéde,</i>	<i>Treppiéde,</i>
<i>Custóde,</i>	<i>Nicoméde,</i>	<i>Zentádo.</i>

Nouns ending in the syllable *de*, and formed from other nouns which have a grave accent on their final vowel, are also pronounced long; as, *cittáde*, *povertáde*, *virtúde*, formed of *città*, *povertà*, *virtù*. N. B. This manner of writing is used only by poets, and very rarely occurs in prose.

## E.

All nouns that have the letter *e* for their penultima, are long.

Except

*Acúleo*, *Bórea*, *Cesárea* (title of majesty; but when it signifies a city, it is pronounced long), *Cerúleo*, *Coetáneo*, *Collatáneo*, *Empíreo*, *Etéreo*, *Linea*, *Mediterráneo*, *purpúreo*, *Tartárea*, *temporáneo*. Some pronounce the two names *Teséo* and *Timotéo*, long; and they seem to be in the right. All nouns adjective derived from substantives are also short; as, *férreo* from *férro*, iron; *marmóreo*, from *mármo*, marble; *venéreo*, from *Vénere*, Venus. In all nouns of this termination, where the letter *u* alone forms their antepenultima syllable, this letter is pronounced short, as well as the syllable that follows; as, *úureo*, *náusea*, &c.

F. You

## F.

You are to pronounce all nouns short, whose penultima is the letter *f*; except the three following, *Martúfo*, *Paráfo*, *Tartúfo*, which are long.

## G.

You must pronounce all nouns short, that have the letter *g* for their penultima,

## Except

*Areopágo*, *Bottéga*, *Castíga*, *Colléga*, (*Congrégá*, though long, is sometimes pronounced short), *Dionígi*, *Gonzága*, *Impiégo*, *Intrígo*, *Lattúga*, *Lettíga*, *Luígi*, *Lupágo*, *Orígo*, *Parígi*, *Pedagógo*, *Preságo* (several pronounce *próroga* short), *Ripiégo*, *sanguisúga*, *selvágo*, *sinagóga*, *sossiégo*, or *sussiégo*, *tartarúga*.

## I.

In some nouns where the letter *i* happens to be the penultima, it forms one syllable with the following letter, as they are pronounced jointly.

In others, it is formed separately, forming a distinct syllable by itself.

The letter *i* therefore forms but one syllable with the subsequent vowel, in all nouns not contained in the following catalogue. It forms two syllables in the following nouns, and you are to pronounce them long; viz.

<i>Agonía</i> ,	<i>Antilogía</i> ,	<i>Astronomía</i> ,
<i>Albagía</i> ,	<i>Antinomía</i> ,	<i>Badía</i> ,
<i>Amnistía</i> ,	<i>Antipatía</i> ,	<i>Balía</i> , power, or
<i>Anagogía</i> ,	<i>Apología</i> ,	authority.
<i>Analogía</i> ,	<i>Apoplessia</i> ,	<i>Balío</i> ,*
<i>Ananía</i> ,	<i>Apostasia</i> ,	<i>Baronía</i> ,
<i>Anarchía</i> ,	<i>Aristocrazia</i> ,	<i>Bastía</i> ,
<i>Anatomía</i> ,	<i>Armonía</i> ,	<i>Befanía</i> , or <i>epifanía</i> .
<i>Anfanía</i> ,	<i>Arpía</i> ,	<i>nía</i> .
<i>Anfibología</i> ,	<i>Astrología</i> ,	<i>Bigamia</i> ,

\* This name is given in some parts of Tuscany to the person who, at Rome, is called *Cursore*, a serjeant or bailiff.

<i>Brio,</i>	<i>Golia,</i>	<i>Paralisiá,</i>
<i>Bugia,</i>	<i>Idrofobia,</i>	<i>Pavia,</i>
<i>Calpestio,</i>	<i>Idrografia,</i>	<i>Pazzia,</i>
<i>Carestia,</i>	<i>Idromanzia</i>	<i>Pestio,</i>
<i>Castellania,</i>	<i>Idropisia,</i>	<i>Peripezia,</i>
<i>Codardia,</i>	<i>Infingardia,</i>	<i>Picardia,</i>
<i>Chiromanzia,</i>	<i>Ipoerisia,</i>	<i>Pio, (but émpio is</i>
<i>Chironia,</i>	<i>Ironia,</i>	<i>pronounced</i>
<i>Chirurgia,</i>	<i>Lebbrosia,</i>	<i>short).</i>
<i>Compagnia,</i>	<i>Leggio,</i>	<i>Piromanzia,</i>
<i>Cortesía,</i>	<i>Liscia, or Lescia,</i>	<i>Poesia,</i>
<i>Cronologia,</i>	<i>lye to wash with.</i>	<i>Polizia,</i>
<i>Dio or Iddio,</i>	<i>Litanie,</i>	<i>Prigionia,</i>
<i>Democrazia,</i>	<i>Bitargia, or letar-</i>	<i>Prosodia,</i>
<i>Diafanía,</i>	<i>gia,</i>	<i>Puttania,</i>
<i>Desio,</i>	<i>Liturgia,</i>	<i>Qualsisia,</i>
<i>Economia,</i>	<i>Lombardia,</i>	<i>Restio,</i>
<i>Elegia,</i>	<i>Lucia,</i>	<i>Ricadia,</i>
<i>Elia,</i>	<i>Magia,</i>	<i>Rio,</i>
<i>Energia,</i>	<i>Malacchia,</i>	<i>Ritrosia,</i>
<i>Eresia,</i>	<i>Malattia,</i>	<i>Romania,</i>
<i>Etimologia,</i>	<i>Malía,</i>	<i>Rosalía,</i>
<i>Eucaristia,</i>	<i>Malvasia, or Mal-</i>	<i>Saettia,</i>
<i>Fantasia,</i>	<i>vagia, Malm-</i>	<i>Sagrestia, or sa-</i>
<i>Fellonia,</i>	<i>sey wine.</i>	<i>gristia,</i>
<i>Filologia,</i>	<i>Malinconia, or</i>	<i>Schiranzia, or</i>
<i>Filosofia,</i>	<i>Manninconia,</i>	<i>scheranzia,</i>
<i>Fisionomia, or fi-</i>	<i>Mattia,</i>	<i>Schiavonia,</i>
<i>sionomia,</i>	<i>Melanconia,</i>	<i>Scoppiettio,</i>
<i>Fio,</i>	<i>Melodia,</i>	<i>Simonia,</i>
<i>Follia,</i>	<i>Mercanzia,</i>	<i>Simpatia,</i>
<i>Frenesia,</i>	<i>Messia,</i>	<i>Sinfonia,</i>
<i>Gagliardia,</i>	<i>Mio,</i>	<i>Sodomia,</i>
<i>Gelosia,</i>	<i>Monarchia,</i>	<i>Sofia,</i>
<i>Genealogia,</i>	<i>Mormorio,</i>	<i>Spia,</i>
<i>Gengia,</i>	<i>Natio,</i>	<i>Stallio,</i>
<i>Genia,</i>	<i>Negromanzia,</i>	<i>Stantio,</i>
<i>Geografia,</i>	<i>Normandia,</i>	<i>Tentennio,</i>
<i>Geomanzia,</i>	<i>Notomia,</i>	<i>Teologia,</i>
<i>Geometria,</i>	<i>Obbligo,</i>	<i>Tipografia,</i>
<i>Gerarchia,</i>	<i>Omilia, or umilia,</i>	<i>Tirannia,</i>
<i>Geremia,</i>	<i>Ortografia,</i>	<i>Tobia,</i>
		<i>Traversia,</i>

*Traversía,*  
*Turchía,*  
*Vallonía,*

*Vía,*  
*Villanía,*

*Zacchía,*  
*Zio.*

We likewise give a long pronunciation to all those nouns which terminate in *ria* ; as, *allegría*, *idolatría*, *ostería*.

Except feminine nouns derived from short masculines, only by changing the last vowel into *a* ; as, *vit-tório*, *vittória* ; *fulminatório*, *fulminatória* ; because these are reducible to the rule of No. IV.

The following are also pronounced short.

*A'dria,*  
*Angúria,*  
*A'ria,*  
*Artéria,*  
*Baldória,*  
*Bória,*  
*Calábria,*  
*Cúria,*  
*Dória,*

*Féria,*  
*Fímbria,*  
*Fúria,*  
*Glória,*  
*I'dria,*  
*Indústria,*  
*Ingiúria,*  
*I'stria,*  
*Lussúria,*

*Mándria,*  
*Matéria,*  
*Memória,*  
*Miséria,*  
*Mítria,*  
*Penúria,*  
*Píria,*  
*Stíria,*  
*Stória.*

*Frádicio*, *múdicio*, *súdicio*, which several Tuscans use instead of *frácido*, *múcido*, and *súcido*, are nouns out of all rules ; because, besides the conjunction of the two last vowels, they have the syllable *di* short.

In fine, all nouns that have for their penultima the letter *i*, forming one syllable with the final, as *deside-rio*, *propízio*, make the penultima long.

### L.

Nouns that have the letter *l* for their penultima, are short,

Except

*Acquaméle,*  
*Aracéli,*  
*Asílo,*  
*Batticúlo,*  
*Bestióla,*

*Camméllo,*  
*Candéla,*  
*Capraróla,*  
*Carmélo,*  
*Caróla,*

*Cautéla,*  
*Corruttéla,*  
*Crudéle,*  
*Fedéle,*  
*Idroméle,*  
*Loquéla,*



<i>Loquéla,</i>	<i>Pistóla,</i> a pistol.	<i>Sosaméle,</i>
<i>Mezzúle,</i>	<i>Queréla,</i>	<i>Strozzúle,</i>
<i>Michéle,</i>	<i>Raffaéle,</i>	<i>Tordéla,</i>
<i>Ossiméle,</i>	<i>Segála,</i> (some	<i>Vangéto,</i>
<i>Paraléllo,</i>	pronounce it	<i>Varóla,</i> or <i>veróla,</i>
<i>Parentéla,</i>	short).	<i>Vióla,</i>
<i>Paróla,</i>	<i>Sequéla,</i>	<i>Uriéle.</i>
<i>Pirólo,</i>	<i>Soggólo,</i>	

And all nouns terminating in *ale*; as, *canále, funerále, guanciále*, without reckoning *Anníbale, Asdrúbale*, and *fónfale*.

You are likewise to pronounce all nouns long that, before the final syllable, have the letter *o* preceded by a vowel, here called accidental, which in verse is seldom used, but frequently in prose, though it is scarcely ever sounded; as, *figliuólo, Romagnuólo, vignajuólo*. In like manner, nouns terminating in *ile*; as, *Apríle, gentíle, vedovíle*: but of the latter there are twelve short, viz.

<i>Acquátile,</i>	<i>Fútile,</i>	<i>Portátile,</i>
<i>A'gile,</i>	<i>Fértile,</i>	<i>Volátile,</i>
<i>Dócile,</i>	<i>Frágile,</i>	<i>U'mile,</i>
<i>Diffícile,</i>	<i>Grácile,</i>	<i>U'tile.</i>

N. B. *Atrabíle* is pronounced long; but all the other nouns in *ile*, as *amábile, nobíle, stábile*, &c. follow the rule of the letter *l*.

### M.

Pronounce all nouns short, which have the letter *m* for their penultima,

### Except

<i>Abrámo,</i>	<i>Guaíme,</i>	<i>Probléma,</i>
<i>Adámo,</i>	<i>Idióma,</i>	<i>Richiámo,</i>
<i>Cinamómo,</i>	<i>Lattíme,</i>	<i>Soprannóme,</i>
<i>Cognóme,</i>	<i>Madáma,</i>	<i>Stratagéma,</i>
<i>Concíme,</i>	<i>Opímo,</i>	<i>Sublíme,</i>
<i>Diadéma,</i>	<i>Poéma,</i>	<i>Suprémo,</i>
<i>Estrémo,</i>		

In like manner, all nouns terminated in *ame* and *ume*; as, *bestiáme, legnáme, costúme, legúme*.

N. Pronounce

## N.

Pronounce all nouns long, whose penultima is the letter *n*,

## Except

<i>Abrótano</i> ,	<i>Garófano</i> ,	ging up of the
<i>Abrústino</i> , or <i>ar-</i>	<i>Gémino</i> ,	vineyard.
<i>bústino</i> ,	<i>Gérmine</i> ,	<i>Plátano</i> ,
<i>A'cino</i> ,	<i>Gióvane</i> , or <i>gió-</i>	<i>Plátina</i> ,
<i>Amázzone</i> ,	<i>vine</i> ,	<i>Polésine</i> ,
<i>Antífona</i> ,	<i>Gómena</i> ,	<i>Polígono</i> ,
<i>A'rgine</i> ,	<i>Intégina</i> ,	<i>Pristino</i> ,
<i>A'sino</i> ,	<i>Lacedémone</i> ,	<i>Pródano</i> ,
<i>Cánone</i> ,	<i>Lúmpana</i> ,	<i>Ráfano</i> ,
<i>Cármine</i> ,	<i>Lésina</i> ,	<i>Rágano</i> ,
<i>Cárpine</i> ,	<i>Libano</i> ,	<i>Rimini</i> ,
<i>Cófano</i> ,	<i>Limósina</i> , or <i>ele-</i>	<i>Ródano</i> ,
<i>Cristófano</i> ,	<i>mósina</i> ,	<i>Sátana</i> ,
<i>Dáino</i> ,	<i>Máccchina</i> ,	<i>Stággina</i> ,
<i>Diácono</i> ,	<i>Múcina</i> ,	<i>Stágina</i> ,
<i>Diáfano</i> ,	<i>Mángano</i> ,	<i>Stéfano</i> ,
<i>Diógene</i> ,	<i>Módena</i> ,	<i>Straggína</i> ,
<i>E'bano</i> ,	<i>Océano</i> ,	<i>Términi</i> ,
<i>E'glio</i> ,	<i>O'rfano</i> ,	<i>Tímpano</i> ,
<i>Elcino</i> ,	<i>O'rgano</i> ,	<i>Tráina</i> ,
<i>Esúmine</i> ,	<i>Orígano</i> ,	<i>Trápano</i> ,
<i>Fémmina</i> ,	<i>Página</i> ,	<i>Túrbine</i> ,
<i>Ferráina</i> ,	<i>Pámpana</i> ,	<i>Vímine</i> ,
<i>Fiórina</i> ,	<i>Pátina</i> ,	<i>Uómini</i> ,
<i>Fiócine</i> ,	<i>Péttine</i> ,	<i>Záino</i> ,
<i>Fúlmine</i> ,	<i>Pástino</i> , a dig-	<i>Zingáno</i> .
<i>Gránfano</i> ,		

You are likewise to pronounce all nouns short that terminate in *gine*; as, *balordággine*, *origíne*, *piántággine*; and all those which end in *dine* in the singular; as, *amaritúdine*, *róndine*.

## O.

There are not more than four nouns, having the letter *o* for their penultima, in regard to which there could

could be any doubt of their pronunciation : these are *A'loe, Síloe, Née, Erée* : the three first are pronounced with some rapidity, as if they had a grave accent on the letter *e*, which indeed is used by some : but the fourth is long.

### P.

You are to pronounce all nouns short, that have the letter *p* for their penultima,

#### Except

*Antipápa, archetipo, Cantalúpo, Ciclópo, dirúpo, Európa, Esópo, Isópo, Oroscópo* : the following three are better short than long, *Piropo, Pélipo, Priapo*.

### R.

Pronounce all nouns long whose penultima is the letter *r*,

#### Except

<i>A'lbero, or árbore,</i>	<i>Chiávati, the</i>	<i>Máuro,</i>
<i>A'nitra, or ánatra,</i>	name of a	<i>Metéora,</i>
<i>A'ncora,</i>	country.	<i>Néttare,</i>
<i>A'nfora,</i>	<i>Cláustro,</i>	<i>Néutro,</i>
<i>A'rbitro,</i>	<i>Cóllera,</i>	<i>Nicéforo,</i>
<i>A'saro</i>	<i>E'piro,</i>	<i>O'ngaro,</i>
<i>Aúgure,</i>	<i>Esámetro,</i>	<i>Páparo,</i>
<i>A'ura,</i>	<i>Féretro,</i>	<i>Pécora,</i>
<i>A'ustro,</i>	<i>Fánfaro,</i>	<i>Pentámetro,</i>
<i>Báratro,</i>	<i>Fólgore,</i>	<i>Pésaro,</i>
<i>Bárbato,</i>	<i>Gúmbato,</i>	<i>Píffero,</i>
<i>Bávato,</i>	<i>Gáspato,</i>	<i>Pitágora,</i>
<i>Bíschero,</i>	<i>Géometro, and</i>	<i>Pórfiro,</i>
<i>Búlgato,</i>	<i>géometra,</i>	<i>Pórpora,</i>
<i>Cánchero,</i>	<i>I'caro,</i>	<i>Rémora,</i>
<i>Cánfora,</i>	<i>Intérprete,</i>	<i>Sátiro,</i>
<i>Cántaro,</i>	<i>Láuro,</i>	<i>Sáuro,</i>
<i>Cáppato,</i>	<i>Lázzato,</i>	<i>Schéletro,</i>
<i>Cátedra,</i>	<i>Lógoro,</i>	<i>Spálatro,</i>
<i>Célebre.</i>	<i>Mártire,</i>	<i>Súgaro,</i>
<i>Cérebro,</i>	<i>Mártora,</i>	<i>Súperi,</i>
<i>Césare,</i>	<i>Máschera,</i>	<i>Tártaro,</i>

*Táuro,*

<i>Táuro,</i>	<i>U'ngaro,</i>	<i>Zíngaro,</i>
<i>Tenebre,</i>	<i>Záccara,</i>	<i>Zúccaro.</i>
<i>Tórtora,</i>	<i>Zúzzara,</i>	

You are likewise to pronounce all nouns short, that terminate in *era*, *ere*, and *ero*, and have not the letter *i* before the antepenultima *e*; as, *léttere*, *Cérere*, *número*; but we must except *austéro*, *chiméra*, *emisféro*, *galéra*, *ingegnéro* or *ingegnère*, *lusinghiéro*, *menzognéro*, *maestéro*, *Oméro*, *pantéra*, *primavéra*, *sevéro*, *sincéro*, *statéra*, which conform to the rule: as do likewise almost all verbal nouns; as, *il piacére*, *il parére*, and some other, which are derived from the infinitives contained in the exception to the rule of the second number in the next chapter. And the abbreviated nouns preserve the same sound as they had before their abbreviation; for instance, we pronounce *altéro* long, because it is abridged from *altiéro*, *intéro* from *intiéro*, *magistéro* from *magistiéro*, *monastéro* from *monastiéro*, &c.

The word *chiúccchiera* is pronounced short, though it has the *i* before the *e*.

## S.

All nouns are pronounced long which have the letter *s* for their penultima,

## Except

<i>Anúlisi,</i>	<i>Diócesi,</i>	<i>Paráfrasi,</i>
<i>A'niso,</i>	<i>E'feso,</i>	<i>Páusa,</i>
<i>Bríndisi,</i>	<i>E'nfasi,</i>	<i>Pláuso,</i>
<i>Cáusa,</i>	<i>E'stasi,</i>	<i>Sindéresi,</i>
<i>Cítiso,</i>	<i>Génesi,</i>	<i>Síntesi,</i>
<i>Créusa,</i>	<i>Metamórfosi,</i>	<i>Túnisi.</i>
<i>Diágnosi,</i>		

## T.

Pronounce those nouns long, having the letter *t* for their penultima,

## Except

<i>A'bito,</i>	name, and a pre-	<i>A'ndito,</i>
<i>Accólito,</i>	cious stone.	<i>Anélito,</i>
<i>A'dito,</i>	<i>A'lito,</i>	<i>Antídoto,</i>
<i>A'gata,</i> a christian	<i>A'mbito,</i>	<i>Antístite,</i>
		<i>Apóstata,</i>

<i>Apóstata,</i>	<i>Fómite,</i>	<i>Preterito,</i>
<i>Ariete,</i>	<i>Fortúito,</i>	<i>Propósito,</i>
<i>Atónito,</i>	<i>Frémito,</i>	<i>Pálpito,</i>
<i>Autómata,</i>	<i>Gálata,</i>	<i>Richábito,</i>
<i>Cáuto,</i>	<i>Gémito,*</i>	<i>Recondito,</i>
<i>Cógnito,</i>	<i>Génito,</i>	<i>Réndita,</i>
<i>Cómito,</i>	<i>Gómito,</i>	<i>Sábato,</i>
<i>Cómpito, the work</i>	<i>Implicito,</i>	<i>Séquito,</i>
<i>of a day, or a</i>	<i>I'nclito,</i>	<i>Sóccita,</i>
<i>task.</i>	<i>Intérprete,</i>	<i>Sócrata,</i>
<i>Cómputo,</i>	<i>Intúito,</i>	<i>Sólito,</i>
<i>Crédito,</i>	<i>Ipócrata,</i>	<i>Sollécito,</i>
<i>Cúbito,</i>	<i>Ipócrito,</i>	<i>Spirito,</i>
<i>Débito,</i>	<i>Ippólito,</i>	<i>Stímmate, or Stí-</i>
<i>Decrépito,</i>	<i>Láuto,</i>	<i>mate, marks of</i>
<i>Dédito,</i>	<i>Lécito,</i>	<i>wounds.</i>
<i>Depósito,</i>	<i>Líbito,</i>	<i>Stípito,</i>
<i>Dísputa,</i>	<i>Liévito,</i>	<i>Strépito,</i>
<i>Dómito,</i>	<i>Límite,</i>	<i>Súbito,</i>
<i>E'mpito, for I'm-</i>	<i>Mérito,</i>	<i>Súddito,</i>
<i>peto,</i>	<i>Náscita,</i>	<i>Tácito,</i>
<i>Epíteto,</i>	<i>Olocáusto,</i>	<i>Tránsito,</i>
<i>Esáusto,</i>	<i>O'spite,</i>	<i>Trémito,</i>
<i>Esército,</i>	<i>Pálmite,</i>	<i>Végeto,</i>
<i>E'sito,</i>	<i>Pérdita,</i>	<i>Véndita,</i>
<i>Explicito,</i>	<i>Pláuto,</i>	<i>Véneto,</i>
<i>Fáusto,</i>	<i>Plácito,</i>	<i>Visita,</i>
<i>Fégato,</i>	<i>Prémio,</i>	<i>Vómito.</i>
<i>Fláuto,</i>	<i>Préstito,</i>	

## U.

Pronounce all nouns short that have the vowel *u* for their penultima : example, *árdúo, perpétúo, residúo.*

## Except

*Altrúi, búe, dúe,* and its compounds, as, *ambidúe, ventidúe, &c. colúi, costúi, cúi, lúi, súi, túi.*

---

\* When it is a noun adjective, it is pronounced almost always short ; but when a supine, it is long.

V. You

## V.

You are to pronounce those nouns short that have *v* for their penultima : examples, *cóncavo*, *Génova*, *trítavo*, *véscovo* :

## Except

*Bisávo*, *diciannóve*, and the other numbers of the same termination ; *Ginévra*, *incávo*, *soláve*, *ottávo*, and all the nouns terminating in *ivo* and *iva* ; as, *sostantivo*, *motivo*, *gengíva*, *invettíva*.

## Z.

Pronounce all nouns long which have the letter *z* for their penultima, except the noun *pólizza*.

## CHAP. III.

*Of the Pronunciation of Verbs and Adverbs.*

## No. I.

DISSYLLABLES, whether verbs or adverbs, observe no rule, because they are pronounced indifferently. See the preceding chapter, No. II, and with regard to words of two or more syllables, that have a grave accent on the last vowel, I refer to what has been said in the same chapter No. III, p. 180.

## No. II.

The infinitive of the verbs is terminated in *ate*, *ere*, and *ire*. Those which terminate in *are* and *ire* are pronounced long, without any exception ; and such as end in *ere* short, the following excepted : *avére*, *cadére*, *dissuadére*, *dolére*, *dovére*, *giacére*, *godére*, *partére*, *persuadére*, *piacére*, *potére*, *rimanére*, *sapére*, *sedére*, *solére*, *tacére*, *témére*, *tenére*, *valére*, *vedére*, *volére*, and all their compounds ; as, *accadére*, *ottenére*, *provvedére*, &c. it being a general maxim, that the derivatives follow the rule of their primitives.

## No. III.

## No. III.

All third persons plural are pronounced short, except in the future tense, because of the two consonants which precede the final vowel; in like manner, the first person plural of all the preterimperfect subjunctive, which in the first person singular terminate in *ssi*, must be pronounced short; as, *amássi*, *amássimo*, *leggéssi*, *leggéssimo*, &c.

## No. IV.

All other persons, of whatever tense or number, are made long, except those of some verbs of the first conjugation, which, in the first person of the indicative, have the penultima short, and preserve this shortness in the other persons, not only of the indicative, but of the imperative and subjunctive moods; for instance, *ricápito*, the first person indicative of the verb *ricapítare*, has the syllable *pi* short: and the same quantity is preserved in *ricápiti* and *ricápita*. Farther, this and other like verbs, receive, by way of augmentation, in the third persons plural of the said moods, another syllable, which is sounded as short as the penultima: for instance, *ricápito*, *ricápitano*, *ricápitino*; *dissímulo*, *dissímulano*, *dissímulino*; and since there are several who mispronounce these third persons plural, I have thought fit to give a particular description of them in the two following numbers.

## No. V.

In the first place, all verbs, whose infinitive terminates in *care*, without any other consonant before *c*, as, *autenticáre*, *glorificáre*, *masticáre*, make the first person of the present indicative short, and of course the other persons just now mentioned in the exception to the preceding number, except *affiocáre*, *arroccáre*, and such as you will find excepted in the following numbers.

2. All verbs, whose infinitive terminates in *oláre*, as *immoláre*, *stimoláre*, *brancoláre*.

3. All verbs formed of nouns which have the penultima

tima syllable short ; for example, *regoláre*, formed of *regola* ; *generáre*, of *género* ; *sollecítáre* of *sollécito*. To the three foregoing numbers you must add the following verbs, which are contained therein, viz.

<i>Affocáre</i> ,	<i>Incorporáre</i> ,	<i>Rammemoráre</i> ,
<i>Agitáre</i> ,	<i>Insolferáre</i> ,	<i>Recitáre</i> ,
<i>Alteráre</i> ,	<i>Interrogáre</i> ,	<i>Refrigeráre</i> ,
<i>Anfanáre</i> ,	<i>Investigáre</i> ,	<i>Ricuperáre</i> ,
<i>Annichiláre</i> ,	<i>Irritáre</i> ,	<i>Roboráre</i> ,
<i>Assideráre</i> ,	<i>Istigáre</i> ,	<i>Rumináre</i> , or
<i>Bucheráre</i> ,	<i>Iteráre</i> ,	<i>Rumigáre</i> ,
<i>Calcitráre</i> ,	<i>Litigáre</i> ,	<i>Scalpitáre</i> ,
<i>Capitáre</i> ,	<i>Lumináre</i> ,	<i>Schiccheráre</i> ,
<i>Commemoráre</i> ,	<i>Meditáre</i> ,	<i>Seguitáre</i> ,
<i>Compráre</i> ,	<i>Moderáre</i> ,	<i>Semináre</i> ,
<i>Confederáre</i> ,	<i>Mormoráre</i> ,	<i>Sgombráre</i> ,
<i>Consideráre</i> ,	<i>Muneráre</i> ,	<i>Simuláre</i> ,
<i>Contamináre</i> ,	<i>Navigáre</i> ,	<i>Smemoráre</i> ,
<i>Decifráre</i> ,	<i>Necessitáre</i> ,	<i>Spettoráre</i> ,
<i>Desináre</i> ,	<i>Nomináre</i> ,	<i>Superáre</i> ,
<i>Dissipáre</i> ,	<i>Noveráre</i> ,	<i>Suppeditáre</i> ,
<i>Domináre</i> ,	<i>Occupáre</i> ,	<i>Suscitáre</i> ,
<i>Dubitáre</i> ,	<i>Palpitáre</i> ,	<i>Tolleráre</i> ,
<i>Eccettuáre</i> ,	<i>Penetráre</i> ,	<i>Tumultuáre</i> ,
<i>Felicitáre</i> ,	<i>Precipitáre</i> ,	<i>Ventiláre</i> ,
<i>Gratuláre</i> ,	<i>Procrastináre</i> ,	<i>Vigiláre</i> ,
<i>Imitáre</i> ,	<i>Pulluláre</i> ,	<i>Vituperáre</i> .

To the above we may also add the verb *offríre*, belonging to the conjugation of verbs in *isco*. There are some who pronounce the foregoing third person indifferently, short or long, in the verbs *miglioráre*, *peggioráre*, and *ripotáre* ; but they are pronounced short in the verbs *concitáre*, *eccitáre*, *incitáre*.

#### No. VI.

From the whole we may conclude, that infinitives of two or three syllables, as, *fare*, *cedere*, with their compounds, as, *disfare*, *accedere*, do not shorten the first person indicative, nor the other persons, nor even the



the infinitives derived from nouns whose penultima is long; example, *avventuráre*, derived from *ventura*; *intricáre*, from *intrico*; *minchionáre*, from *minchiono*; *contrastáre*, from *contrasto*; *architettáre*, from *architétto*, &c. But I am very sure, that *persevéro*, I persevere, is oftener pronounced short, though it comes from *sevéro*, which is long; perhaps to distinguish it from the Latin verb *persevéro*, which is sounded long.

## No. VII.

With regard to the conjunctive &c. the four relatives *lo*, *la*, *li*, *li* if they happen to be at the end of in *ere* short, *scrívermi*, *rispónde* the end of the third person singular simple, marked with the *gra* the end of the first and third person future; as, *rimproverólli*, *racconteróvvi*, *racconterássi*, &c.; there arises from then pronunciation, though this u consonants before the final v words, being placed after the reduplicated, according to p. 170, and as may be seen. If the said particles happen to sons, as *parlátegli*, *temévam* the last verbal syllable, which word, to be pronounced short.

## No. VIII.

When two of the said particles happen to be united together, at the end of a person which, without this union, is not pronounced short, as *parlátegliene*, *inviándomene*, *portávameli*, then you shorten only the penultima syllable of the word, which is the first of the two particles: but when they are joined together at the end of infinitives, and of the persons marked at the beginning of No. VII, you make no change, as I have already observed in the pronunciation; and the first of the two particles, being the penultima of the word,

is made short: examples, *scrívermelo*, *véndergliene*, *rimproverómmela*, *racconterássene*, &c.

## No. IX.

With regard to adverbs, you must follow the rules and exceptions of the preceding chapter, especially as they are derived for the most part from nouns: for instance, *ál improvviso*, *un tantino*, see under the letter *s* for the former, and under *n* for the latter, and you will find that both of them have the penultima syllable long. As for such as have two consonants before their final vowel, as *allegraménte*, *incontanénte*, the rule mentioned in the preceding chapter, No. II, must be observed, and with respect to compounds, remember the rule, which says, that compounds follow the nature of their simples.

## No. X.

Here I shall observe, that when the adverb *écco* is joined to the conjunctive or relative particles, as *éccoci*, *éccoli*, *éccole*, the penultima syllable, thus united, is to be pronounced short: and it retains the same quantity when joined to the two aforesaid particles; for instance, *éccotene*, *éccovene*, *éccotelo*: you are moreover to observe, that the penultima, which is the first of the articles, is also pronounced short.

The adverb *altresí*, and the interjection *cappita*, have the penultima short; but in *altróve*, *ancóra*, *assái*, *dappái*, *giammái*, *insiéme*, and *ovvéro*, it is long.

In the two adverbs *adágio* and *póscia*, the vowel *i* forms a syllable with the final vowels *o* and *a*.

**THIRD TREATISE.**

**OF THE ITALIAN SYNTAX.**

---

*párlo*, I speak; *il dormire giòva*, sleeping does one good.

2. When the action of the verb is attributed to many persons or things, these all belong to the nominative, and are ranged in the first place together with their conjunction; as, *Piétro e Páolo léggono*, Peter and Paul read.

3. The adjectives belonging to the nominative substantive, to which the action of the verb is attributed, are put after the substantive, and before the verb; as, *gli scolári morigeráti e diligétti stúdiano*, mannerly and diligent scholars study.

4. If the nominative has an article, this article always takes the first place, that being its natural situation.

5. Sometimes a verb with its case stands for a nominative; as, *umána cosa è avére compassióne degli afflitti*, to have compassion on the afflicted is an act of humanity.

6. The nominative is sometimes understood, as, *amo*, where you understand *io*: and so of the other persons of the verb.

7. After the nominative you put the verb; and if there is an adverb, it is to be placed immediately after the verbs, whose accidents and circumstances it explains; as, *Piétro ama ardenteménte la glória*, Peter ardently loves glory.

8. The cases governed by the verb are put after it; they may be one or many, according to the nature of the action; as, *io amo Piétro*, I love Peter; *io dono un libro a Páolo*, I make a present of a book to Paul.

9. The preposition is always put before the case it governs: as, *vicino a casa*, near the house.

10. The relative is always placed after the antecedent; as, *Piétro, il quále studia*, Peter, who studies.

## II. Of Concordance.

1. ADJECTIVES agree with their substantives, in gender, number, and case; as, *un uómo virtúoso*, a virtuous man; *suntuósi palázzi*, sumptuous palaces; *bélla dóнна*, a handsome woman.

2. When

2. When two or more substantives singular come together, the adjective, or participle, belonging to them, must be put in the plural; as, *Perdiccone, e' l' pádre, e la mádre délla Lísá ed élla altresì, conténti, grandissima festa fécero*; Perdiccone, and the father and mother of Lisa, and she likewise, contented, made great rejoicings.

3. If the substantive happens to be one in the singular and the other in the plural, the adjective or participle may then agree with either; as, *essendosi Dioneo, con gli áltri giovani méssó a giuocáre a tavole*; Dioneo, with the other young men, having sat down to play at tables: *il re co' súoi compágni, rimontati a cavállo, alla reale osteria sene tornáro*; the king and his companions, having mounted their horses again, returned to the royal inn.

4. Every personal verb agrees with its nominative, expressed or understood, both in number and person.

5. If the nominative be a collective noun, the verb may be in the plural, though the nominative is in the singular; as, *il pópolo comúne érano ignoránti del véro Dío*; the common people were ignorant of the true God.

6. When there happen to be two nominatives, one masculine and the other feminine, the preterite and participle of the verb agree with the masculine, if speaking of persons; but if any thing else is meant, it may agree with the feminine; as, *convitáti le dónne e gli uómini alle távole*, the men and women being invited to table; *ella avrébbe cosí l'altra gamba, e l'áltro piè fuor mandáto*, she would have put out the other leg, and the other foot.

7. The relative *quále*, with the article, agrees entirely with the antecedent; but without the article, and denoting an absolute quality or likeness, it agrees with what follows; as, *quel cuóre il quále*, that heart which; *seco pensádo quáli infra píccol términe dovéan divenire*, thinking within himself what was shortly to become of them. Except *persóna*, which, though of the feminine gender, yet, when applied to a male, requires a masculine relative; as, *alcuna persóna la quále*, some person who.

8. The question and answer always agree in every thing;

thing; as, *cavaliere, a qual donnasse tu?* ed egli rispose, *sino alla regina*, what lady do you belong to, sir knight? and he answered, I belong to the queen.

### III. Of the Dependence of the Parts of Speech on each other.

1. THE nominative being the basis of the sentence, the verbs depend on it, as the other cases depend on the verb. The adjective depends on the substantive which supports it; and the adverb on the verb whose accidents it explains.

2. The genitive depends on a substantive expressed or understood, by which it is governed.

3. The accusative depends either on a verb active, as *io amo la virtù*, I love virtue; or on an infinitive, as *disse sè in ciò avere errato*, he owned himself to have been mistaken in that; or on a proposition, as *vado verso la chiesa*, I go towards the church.

4. The ablative depends on a preposition, by which it is governed; as, *përto da Rôma*, I go from Rome.

5. The dative and vocative have, strictly speaking, no dependence on the other parts. The dative is common, as it were, to all nouns and verbs. The vocative only points out the person to whom one speaks.

And so much for syntax in general. I proceed now to the construction of the several parts of speech.

## CHAP. II.

### Of the Syntax of Articles.\*

BEFORE we come to the Syntax of the Articles, remember that *lo, la, li, le, gli*, before the verb; and the word *ecco*, are no longer articles, but pronouns relative.

Those who understand Latin will quickly perceive

\* See EXERCISES on the Articles, p. 14.

difference, if they take notice, that every time they render *lo, la, li, le, gli*, by *illum, illam, illud*; or by *eum, eam, id*; *illos, illas, illa*; *eos, eas, ea*; they are relative pronouns.

The particles *in* and *to*, before the names of cities, are expressed by *in* and *a*; examples, *in or at Rome, in Róma*; *to Rome, a Róma*.

\* \* The best authors often use the infinitives with the article *il* instead of substantives; as, singing rejoices me, *il cantare mi rallégra*, instead of *il canto mi rallégra*.

Note, the article *il* is put before the word *signór*, sir, or my lord, speaking of all qualities, dignities, and relations, for the masculine; examples, my lord the president, *il signór presidente*; my lord duke, *il signór dúca*; the gentlemen, *i signóri*; of the gentlemen, *dei signóri*.

The same rule must be observed respecting the feminine article *la*, which is to be prefixed to *signóra*, speaking of or to the ladies; as, *la signóra principessa*.

If the Italians express madam by *madáma*, they put the article *la* after it; as, madam the princess, *madáma la principessa*; of madam the, &c. *di madáma la*, &c.

\* \* Sometimes the English particle *to*, before infinitives, is rendered in Italian by the article *il* or *lo*; example, it is easy to say, to see, to study; *è facile il dire, il vedére, lo studiáre*: with the latter we use the article *lo*, because *studiáre* begins with an *s* followed by a consonant.

We generally use the article when the Latins express the infinitive by the supine in *u*; as, *facile dictu, facile visu*.

We may also make use of the indefinite article *a*; as, *è facile a dire, a vedére, a studiáre*; it is easy to say, to see, to study.

See farther, in the syntax of verbs, when it is proper to express the articles *del, déllo, délla, délle, dégli*, &c. after the verbs, and when not.

It is also to be observed, that the Italians frequently make use of the masculine articles plural *dei, ái, daí*, with the apostrophe, before possessive pronouns, and  
before

before all indeterminate nouns ; for example,  
*De' miei libri,* Of my books.  
*A' tuoi parénti,* To thy relations,  
*Da' suoi amici,* From his friends.  
*La libertà de' popoli,* The liberty of the people.  
*E' permesso' a' viaggiatári,* Travellers are permitted.  
*Si scríve da' paési lontáni,* They write from distant countries.

### Of the Syntax of Nouns.\*

THE adjectives, as we have before observed, agree with their substantives in gender, number, and case: example, *uómo virtuóso, dónna bellíssima, casa nuóva.*

The Italians sometimes use a noun adjective instead of a substantive; as, *il cáldo del fuóco,* for *il calóre*; *l' álto delle múra* for *l' altézza*, &c.

\* \* The comparatives govern a genitive; and the particle *than*, which is after them, is expressed by *di*, or *del*, or *dello*, &c. as you may see in the first part.

We have taken notice, in the chapter of Comparatives, p. 55, that the particle *than* is rendered by *che*, when it is before a noun adjective, a verb, or an adverb.

\* \* If the comparison is made between two substantives, *than* must also be rendered by *che*: example,

Virgil pleases me more than Ovid, *Virgílio mi piace più che Ovídio.*

He is a better soldier than captain, *è migliór soldato che capitáno.*

Rome would please me more than Paris, *mi piacerebbe più Roma che Parigi.*

\* \* When the comparison is made by *as much as*, *so as*, they must all be rendered by *quánto*; example,

The prince is not so powerful as the king, *il príncipe non è poténte quánto il re.*

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\* See BOTTARELLI'S EXERCISES on the Syntax of Nouns, p. 15.



My book is as handsome as yours, *il mio libro è bello quanto il vostro.*

You shall have as much of it as you please, *ne avrete quanta vorrete.*

The poor are as much despised as the rich esteemed, *sono vilipési i poveri quanto sono stimati i ricchi.*

## CHAP. IV.

### *Of the Syntax of Pronouns.*

I DO not intend to treat here of the personal pronouns; they have been sufficiently explained already in the first part, from p. 62 to p. 65: to avoid any farther repetition, I shall only give the following rule:

The English make use of the verb *to be*, put impersonally through all its tenses in the third person, before the personal pronouns *thou, he, she, we, you, they; it is I, it is he, &c.* In Italian, the verb *to be*, on this occasion, is not impersonal; and they express, it is I, by *sóno io*; it is thou, *sei tu*; it is he, *è egli*; it is we, *siamo noi*; it is you, *siéte voi*; it is she, *è ella*; it is they, mas. *sóno églino*, or *sóno essi*; it is they, fem. *sóno élleno*, or *sóno esse*; and in like manner through all the tenses; as, it was I, *éra io*; it was we, *eravamo noi*, &c.

\* \* To express in Italian, *it is mine, it is thine, it is his, it is ours, it is yours*, we must say in the singular number,

	Masculine.	Feminine.
It is mine,	<i>è mio,</i>	or <i>è mia.</i>
It is thine,	<i>è tuo,</i>	or <i>è tua.</i>
It is his, or hers,	<i>è suo,</i>	or <i>è sua.</i>
It is ours,	<i>è nostro,</i>	or <i>è nostra.</i>
It is yours,	<i>è vostro,</i>	or <i>è vostra.</i>

In the plural we must say, *sóno miei, or mie; sono tuoi, or tue; sono suoi, or sue; sono nostri, or nostre, sono vostri, or vostre.*

*Me, thee, him, to him, &c.* are always expressed by the conjunctive pronouns *mi, ti, si, gli, &c.* when they are before or after a verb. See p. 65.

\* \* The

\* \* \* The conjunctive pronoun *gli* requires a particular remark, namely, that whenever it is found before the pronouns *lo*, *la*, *le*, or *ne*, it takes an *e* at the end to join the following participle: examples,

To give it to him, *per darglielo*, and not *darglilo*: the vowels *i* and *e* ought to be pronounced as one syllable.

To give it to her,	<i>per dargliela.</i>
You shall return them to him,	<i>glieli renderéte.</i>
You shall ask him for some,	<i>gliéne domanderéte.</i>
You shall speak to him of it,	<i>gliéne parleréte.</i>

\* \* \* When the conjunctive pronouns happen to meet with the particle *si*, they must be transposed, and *si* placed next to the verb: example,

They tell me, *mi si dice*, and not *si mi dice*.

They tell thee, *ti si dice*, and not *si ti*.

They tell him, or her, *gli* or *le si dice*.

\* \* \* The pronouns conjunctive *mi*, *ti*, *si*, *ci*, *vi*, change *i* into *e* when they are before *lo*, *la*, *le*, *gli*, or the adverb *ne*; example,

He returns it to me, *melo rénde*.

The following words, *me* some or of it, *thee* some or of it, *him* some or of it, *us* some, *you* some, &c. are rendered in Italian by *mene*, *tene*, *sene*, *gliéne*, *cene*, *vene*, as we have already observed in the chapter of conjunctive pronouns, p. 67.

*Lóro*, their, before a noun, is a pronoun possessive indeclinable; as,

Their book,	<i>Il lóro libro.</i>
Their room,	<i>La lóro cámara.</i>
Their goods,	<i>I lóro beni.</i>
Their swords,	<i>Le lóro spáde.</i>

When *lóro* is a possessive pronoun, put an article before it.

*Lóro* after a verb is a conjunctive pronoun; as, the master teaches them, *il maéstro inségná lóro*. *Lóro* is generally made to follow the verb, with whatever tense it be.

\* \* \* To render the expression in Italian more agreeable and polite, use the third person instead of the second; thus, *you are in the right of it*, is expressed by *V. S. ha ragióne*, instead of *avéte ragióne*, pronouncing *vossignória*

*vossignória*, which is always marked by *V. S.* And to prevent the frequent repetition of *V. S.* they use in conversation, the pronoun *ella*, in the nominative.

Examples,

Nom.	<i>E'lla</i> ,	or <i>V. S.</i>
Gen.	<i>di lei</i> ,	<i>di V. S.</i>
Dat.	<i>a lei</i> ,	<i>a V. S.</i>
Acc.	<i>lei</i> ,	<i>V. S.</i>
Abl.	<i>da lei</i> ,	<i>da V. S.</i>

In the plural we say, *le signoríe lóro, delle signoríe lóro; álle signoríe lóro, dalle signoríe lóro.*

\* \* *That* is always expressed by *che*; examples, the book that I read, *il libro che léggio*; what do you want? *che voléte*, or *che vuóle*, *V. S.*?

*Che* often denotes *because*; especially when it follows the negative particle *non*; example, do not drink it, because it will hurt you, *non lo bevéte, che vi farà mále.*

\* \* *Chi* is frequently made use of to express *he who*, and is more elegant than *quello che*: example, *chi dice quéstó ha ragióne*, who says this, is in the right, for *quello che dice*, &c.

\* \* The particle *it* is never expressed in Italian before the third person of the verb *to be*: examples,

It is well said, *è ben détto.*

It shall be well done, *sarà ben fáttö.*

The poets frequently make use of *áltri* for *áltro*: example, *áltri fu vágo di spiár tra le stélle, áltri di seguír l'órme di fuggitíva fèra, áltri d' atterrar órso, Guarini nel Pastór Fido.*

## CHAP. V.

### *Of the Syntax of Verbs.\**

THE verbs, through every tense and mood (except the infinitive) ought, as we have already observed, to be preceded by a nominative case, either expressed or understood, with which they should agree in number and person. The nominative is expressed when we

\* See BOTTARELLI'S EXERCISES on the Verbs, p. 33 & seq.

say, *io amo, tu canti, Piétro scrive*: understood when they say, *cánto, andiámo, díco, rídone*.

The Italians, as well as the English, use the second person plural, though they address themselves but to a single person: example,

*Fratélló, avéte tórto*; brother, you are in the wrong.

*Piétro, avéte ragióne*; Peter, you are in the right.

And if we would speak in the third person, we must say, *V. S. or ella ha ragióne*.

The verb active governs the accusative; as, *stúdio la lezione, ama la virtù*.

The verb passive requires an ablative after it; as, the learned are esteemed by the ignorant, *i dótti sono stimáti dagl' ignoránti*.

The verbs, *to take away, to separate, to be distant from, to receive, and obtain*, govern also an ablative and accusative; as,

To take something from the hands, *leváre quálche cósá dülle máni*.

To separate one from the other, *separáre l'un dall' áltro*.

Get away from me, *scostátevi da me*.

I have received a letter from my father, *ho ricevúto una léttera da mio pádre*.

I have obtained leave from the king, *ho ottenúto licénza dal re*.

\* \* The verbs *to come out, to depart, to come, to return*, govern a genitive and an ablative. The genitive, when the nouns have the indefinite article before them: as I go, *ésco*; I depart, *párto*; I come, *véngo*; I return, *tórno*; from Paris, *di Parigi*; from France, *di Fráncia*, &c.

The ablative, when the nouns are preceded by the definite article; as, I go, I depart, I come, I return, from the garden, from the meadow, from the church; *ésco párto, véngo, tórno, dal giardíno, dal práto, dulla chiésa*.

You must always put the particle *a* or *ad* after the verbs of motion; as, *andáre, mandáre, inviáre, veníre*, when they precede an infinitive; example,

Let us go to to see, *andiámo a vedere*.

Send

Send to look for, *mandate a cercare*.  
 Come to ask for, *venite a domandare*.  
 They do not say, *andiamo vedere, mandate cercare, venite domandare*. They make use of *ad* when the following verb begins with a vowel; as, let us go and give notice, *andiamo ad avvisare*, &c.

After verbs, we must express *yes* and *no* by *di sì* and *di no*; and not by *che sì* and *che no*: examples,

I believe yes,	<i>crédo di sì.</i>
I believe not,	<i>crédo di no.</i>
I say not,	<i>dico di no.</i>
I think not,	<i>pénso di no.</i>
I lay it is,	<i>scommétto di sì.</i>

Have you a mind to lay it is not? *voléte scommettere di no?*

I have observed in the first part, p. 90, that when we find the particle *if*, which in Italian is expressed by *se*, before the imperfect indicative, we must use the imperfect subjunctive in Italian: example, if I had, *se avéssi*; if we could, *se potéssimo*; and not *se avéva*, *se potévamo*.

This rule is not general, because we frequently are obliged to put the imperfect indicative after *se*, and not the imperfect subjunctive.

\* \* When we find in English *if* before a preterimperfect, it is to be observed, that we speak either of a time past, or a time to come; as, *if I had riches, I was not master of them; if I studied, it was to become learned*: in these two examples we speak of a time past; for which reason we must use the imperfect indicative, and say, *se avéva beni, non n'era padrone: se studiava, era per diventar dótto*. But if we happened to speak of a future time, *if I studied, I should become learned; if I had riches, I would give something to the poor*; then we must make use of the imperfect subjunctive, and say, *se studiassi, diventerei dótto; se avéssi beni, ne darei ai poveri*; because in the latter examples, we speak by wish, and therefore we place the verbs in the optative; and in the former we do not express ourselves either by wish or desire, but merely concerning a thing or time past.

\* \* The

\* \* The English are apt to place the first imperfect of the subjunctive, where the Italians make use of the second: example,

*He had done me a kindness; the Italians will not say m'avésse fatto piacere, but m'avrebbe fatto un piacere; because one may say, he would have done me a kindness.*

*I have been in the wrong, avrei avuto torto, and not avéssi avuto torto; because one may say, I should have been in the wrong.*

*You had been blamed, saréste stato biasimato, and not foste stato biasimato: because you had been may be turned by would have.*

☞ Note, that to express in Italian *though that should be*, we must say *quando ciò fosse*, and not *sarèbbe*.

N. B. Because the phrase, *though that should be*, may be rendered by, *if that was*; and as often as you can turn the second preterimperfect by the imperfect subjunctive, or the second preterpluperfect by the pluperfect subjunctive, you ought to do it; and then those second preterimperfects are put in the subjunctive mood in Italian; for example, *if I had been at Rome or if I were at Rome, I should endeavour to live with the Romans.* ☞ Here you may turn the phrase, and say, *if I were at Rome*; in Italian you must say, *se fossi stato a Róma, o se fossi a Roma, procureréi di viver co' Románi.*

\* \* The Italians use the future tense after the conjunction *if*, when they speak of a future action; but the English, the present: example, to-morrow, if I have time, *dománi se avrò tempo*, and not *se ho*; if he comes we shall see him, *se verrà, lo vedremo*, and not *se viène*.

☞ When they speak of visiting a person at his house, they use the verb *venire* instead of *andare*: example, I will go to-morrow to your house, *verrò da voi dománi.*

\* \* When we forbid a person, to whom we say *thee* and *thou*, to do a thing, we ought to use the infinitive and not the imperative: examples, do not thou do that, *non far quèsto*; say thou nothing, *non dir niènte*; do not thou stay, *non ti fermare.*

A conjunction between two verbs obliges the last to be

be of the same number, person, and tense, as the first; example, the king wills and commands, *il re vuole e comanda*: I see and I know, *védo e conosco*.

To know when to make use of the Subjunctive, read attentively the following remarks:

\* \* 1. The conjunction *che* generally requires the subjunctive after it: example, *bisogna che Piétro canti, créda, sánta, éscá, &c.*

§ 2. Take notice, that *che* makes all the words to which it is joined become conjunctions; as, *acciochè*, to the end that; *prima che*, *avanti che*, before that; *benchè*, although; *dato che*, *supposto che*, suppose that; which govern the subjunctive; example, *acciochè, prima che, benchè, supposto che, io parli, io éscá, &c.*

\* \* 3. In order, therefore, to know when to put the verb which comes after *che*, *that*, in the indicative, and when in the subjunctive, take particular notice of the following examples: that I may speak, that I may love, that I may sing.

Now these verbs *speak, love, sing*, which are after *che, that*, are in one sense in the indicative, and in another in the subjunctive mood.

The way, then, of not mistaking the one for the other is, to suppose that the verb *fáre*, to make, or to do, stands in the place of the verb that follows *che*.

The verb *fáre* makes, in the present of the indicative *fo, fái, fa; facciámo, fáte, fánno*.

The same verb *fáre* makes, in the subjunctive, *fúccia, fúccia, fúccia; facciámo, facciáte, facciáno*.

To know whether the above examples, *speak, love, sing*, are in the indicative or subjunctive, put the verb *fáre* in their stead; example, *mio fratéllo vuol ch'io parli*: if, instead of the verb *parli*, you put the verb *fáre*, you will say, *mio fratéllo vuol ch'io fáccia*; the verb *fúccia* is in the subjunctive, consequently *parli* will be in the same mood.

I shall give another example, in which the verb that follows *che* will be in the indicative, and not in the subjunctive;

subjunctive : *mio fratello crede ch'io parlo*. Instead of *parlo*, put the verb *fare*, you will say, *mio fratello crede ch'io fo* : the verb *io fo* is in the indicative, therefore *parlo* must be in the indicative also : and so of the rest of the verbs.

Hence, according to the first example, you will say, *mio fratello vuol ch'io parli* ; and according to the second, *mio fratello crede ch'io parlo* : *parlo* in the indicative, and *parli* in the subjunctive.

Observe, that, to speak Italian correctly, you should make use of the subjunctive in both cases : as, *vuol ch'io parli*, and *crede ch'io parli*. The difference between these two examples is, that in the latter you may sometimes make use of the indicative, though not so properly ; in the former you must always employ the subjunctive ; you therefore may say, *mio fratello crede che parli* or *parlo* ; and *vuol che parli*, and not *parlo*. In order rightly to know whether you are to make use of the indicative, or of the subjunctive, attend to the following remarks :

\* \* The verbs which signify *will*, *desire*, *command*, *permission*, and *fear*, followed by the conjunction *che*, require the subjunctive after them : examples, I will, I desire, I command, I permit, my brother to love, speak, see, go out, &c. *vooglio, desidero, comando, permetto, che mio fratello ami, parli, veda, esca*, &c. I fear he may not sing, he may not say, &c. *témo che non canti, che non dica*, &c.

\* \* 5. After the conjunction *although*, the English sometimes use the subjunctive ; as, *although he be an honest man, although he may do that*.

In Italian you must take care how you express *though* or *although* ; if it is by *benchè*, you must put the subjunctive after it ; example, though he is an honest man, *benchè sia galantuomo* ; though he does this, *benchè faccia questo*.

†† But if you render *although* or *though* by *sebbene*, then you must not use the subjunctive, but the indicative : example, though he is an honest man, *sabbén è galantuomo*, and not *sia* ; though he does this, *sebbén fa questo*, and not *faccia*.

\* \* 6.



\* 6. When you meet with two verbs, the former of which is preceded by the particle *non*, and the second by *che*, you must put the latter in the subjunctive; examples, I did not know you loved, *non sapeva che amaste*; I do not believe he studies, *non credo che studi*; I do not think he walks, *non penso che cammini*.

\* 7. When the pronoun *qual* precedes a verb, and you do not speak by an interrogation, you must put the following verb in the subjunctive: example, not knowing which was the season proper for sowing, *non sapendo qual fosse la stagione propria da seminare*; I do not see which is his intention, *non vedo qual sia l'intenzione sua*; I do not know which are your books, *non so quali siano i vostri libri*.

But if we speak by interrogation, you must put the verb in the indicative: example, which is your's? *qual è 'l vostro?*

\* The articles *del, dello, della, degli, &c.* coming after a verb, are apt to perplex those who learn Italian: but to explain the matter:

\* Observe, that the Italians often put the genitive after a verb active: example, give me some, or of, the bread, *dàtemi del pane*; eat some, or of, the pie, *mangiàte del pasticcio*. You observe, by these examples, the genitive is put after a verb active; but observe, at the same time, we are not speaking of a whole, but only of a part, for, give me some pie, some bread, some wine, some meat, denotes only a bit, or some of the pie, bread, wine, or meat.

If we would speak of a whole, we must not express the articles *del, dello, della, &c.*; example, I have eaten petty patties, *ho mangiato pasticciotti*; I have seen men, *ho veduto uomini*; you owe me a hundred crowns; give me bread, wine, and meat, in payment; *mi date cento scudi; dàtemi pane, vino, e carne in pagamento*.

In the last examples, the articles, *del, dello, della, &c.* are not expressed, because we speak of a sum, a quantity, a whole, that is not separated, and which has no regard or relation but to the person who speaks.

\* Note also, that after the particle *si*, it is, or they, we

we must not express the articles *del, dello, della, &c.*; example, they see men, *si vedono uomini*; they tell bad news, *si dicono cattive nuove*.

You must not express the articles *del, dello, della, degli, &c.* after the prepositions, as the French express *de, de la, de l', des*: example, *avec des soldats*, Fr. *con soldati*, with soldiers; *pour des paysans*, Fr. *per contadini*, for peasants; *dans des paniers*, Fr. *in canestri*, in baskets; *sur des chevaux*, Fr. *sopra cavalli*, upon horses.

\* But if the articles *del, dell', della*, signify *concerning*; as, *they speak of your affairs*, that is to say, *concerning your affairs*, the article must then be expressed; example, they speak of you, *si parla di voi*; they treat of war, *si tratta della guerra*; they talked of affairs of state, *si parlava degli affari di stato*.

It is therefore true, that there are particular cases, in which the articles are not expressed; nay, it is even elegant to omit them.

N. B. We may add to the above rule, that in general when the article is omitted in English, it is also omitted in Italian.

The verb impersonal *there is, there was, there will be*, has been explained at length, among the impersonal verbs, in the first part, p. 151.

## CHAP. VI.

### *Of the Syntax of Participles.\**

EVERY participle in the Italian language ends in *te* or *so*; as, *amato, creduto, finito, arso, preso, sceso, rimaso, solito*.

The participles active that follow the verb *avere*, must end in *o*; as,

I have seen the king, *ho veduto il re.*

I have seen the queen, *ho veduto la regina.*

I had loved books, *aveva amato i libri.*

I had carried the letters, *aveva portato le lettere.*

\* See EXERCISES, p. 67.

We meet with authors who sometimes make the participles agree with the thing of which they are speaking; as, the sun had lost his rays, *il sole aveva perdúti i suoi raggi*.

If the substantive is before the participle, they ought to agree together: examples, the books that I have composed, *i libri che ho composti*; the letter that I have written, *la lettera che ho scritta*. One may also say, *il sole aveva perdúto i suoi raggi*, &c.; *i libri che ho composto*; *la lettera che ho scritto*. But it is more advisable to follow the above rule.

\*.\* If it be a verb neuter, the participle ought always to terminate in *o*: example, the king has dined, *il re ha pranzato*; the queen has supped, *la regina ha cenato*; the soldiers have trembled, *i soldati hanno tremato*; my sisters have slept, *le mie sorelle hanno dormito*; your friends have laughed, *i vostri amici hanno riso*.

When the active participle happens to precede an infinitive, it must be terminated in *o*: examples, *il giudice gli ha fatto tagliare la testa*, the judge has caused his head to be cut off; *mia sorella ha creduto partire*, my sister had like to have gone.

The participles passive, which are joined to the tenses of the verb *essere*, agree with the antecedent; that is to say, those participles must be put in the same gender and number as the preceding substantive: example, the captain is praised, *il capitano è lodato*; virtue is esteemed, *la virtù è stimata*; the idle will be blamed, *i pigri saranno biasimati*; your jewels are sold, *le vostre gioje sono vendute*.

\*.\* Take notice, it is more elegant in Italian to use the tenses of the verb *venire*, instead of those of the verb *essere*, before a participle; examples, he is esteemed, *viene stimato*, for *è stimato*; he shall be praised, *verrà lodato*, for *sarà lodato*; they shall be blamed, *verranno biasimati*, for *saranno biasimati*; and so of all the tenses, and all the persons.

We generally suppress the gerunds, *having* and *being*, before the participles; example, having said so, *detto questo*; the sermon being ended, *finita la predica*.

\*.\* In attempting to explain or translate an Italian book into English, we must remember that the participles

ples frequently occur without any tenses of the verbs *avére* or *essere* before them : as, *il quále, inteso 'l diségno : maravigliátisi i cónsoli.*

Then it is a sure sign that the gerunds *avéndo* or *esséndo* are suppressed : and to explain it properly, we must render it as if it were, *il quále, avéndo inteso 'l diségno : esséndosi maravigliáti i cónsoli.*

We must also observe, that although *avéndo* and *esséndo* are suppressed before the particles, we must not suppress the conjunctive pronouns, nor the monosyllables that ought to follow the gerunds *avéndo* and *esséndo*, but we should put them after the participles : example, having seen it, *avéndolo vedúto* : in suppressing *avéndo*, we must say *vedútolo* ; being aware of it, *esséndosene accórto* : in suppressing *esséndo*, we transpose *sene* after the participle, and say *accórtosene.*

It is better to place the nominative after the gerund than before ; as, the king being a hunting, *esséndo 'l re alla cacciá* ; the soldiers fighting valiantly, *combatténdo valorosaménte i soldáti.*

If after the verb there is an accusative, or any other case, we must put the nominative before the verb ; for instance, the soldiers being afraid of the enemy ; in Italian we must say, *i soldáti teméndo gl' inimíci* ; and not *teméndo i soldáti gl' inimíci.*

## CHAP. VII.

### *Of the Syntax of Adverbs and Prepositions.*

*AT* is expressed in Italian by *da*, or *in casa.*

When *at* is expressed by *da*, we put the pronouns personal after it : examples, at our house, *da noi* ; at your house, *da vói* ; at my house, *da me* ; at thy house, *da te* ; at his house, *da lui* ; at her house, *da lei* ; at their house, masc. *da loro* ; at their house, fem. *da esse.*

\* \* When

\*\*\* When *at* is expressed by *in casa*, instead of the personal pronoun, we must use the possessive pronouns; as, at our house, *in casa nostra*; at your house, *in casa vostra*; at his or her house, *in casa sua*; at thy house, *in casa tua*; in their house, *in casa loro*.

\*\*\* If after *at* there be an article or a possessive pronoun, you must render *at* by *dal*, *dallo*, *dalla*, *da*, *dai*, *dagli*, *dalle*, or else by *in casa*, with the articles of the genitive; examples,

At the prince's,

{ *dal principe*, or *in casa del principe*.

At the scholar's,

{ *dallo scoláre*, or *in casa dello scoláre*.

At the sister's,

{ *dalla sorélla*, or *in casa della sorélla*.

At the men's house,

{ *dagli uómini*, or *in casa degli uómini*.

At my friend's,

{ *dal mio amico*, or *in casa del mio amico*.

At his relation's,

{ *da' suoi parénti*, or *in casa de' suoi parénti*.

At the abbé's,

{ *dal signór abáte*, or *in casa del signór abáte*.

The indefinite article *di* is not expressed after the adverbs of quantity, *how much*, *how many*, *much*, *little*, *as much as*, *more*, &c.; but these adverbs are made to agree with the following noun, as if they were adjectives: examples,

How much time,

*quánto tempo*.

How much meat,

*quánta cárne*.

How many soldiers,

*quánti soldáti*.

A great deal of pleasure,

*mólto piacére*.

A great deal of pain,

*mólta péna*.

A great many men,

*mólti uómini*.

A little time,

*póco témpo*.

A little fever,

*póca jébbre*.

So much patience,

*tánta paziénza*.

As much courage,

*tánto ánimo*.

A great many persons,

*mólte persóne*.

How many coaches,

*quánte carrózze*.

I have no more hope,

*non ho più speránza*.

\*\*\* A

\* \* *A great deal of*, is frequently expressed in Italian by *gran*: example,

I have had a great deal of pain, *ho avuto gran pena.*

A great deal of rain, *gran pioggia.*

A great deal of time, *gran tempo.*

A great deal of pleasure, *gran piacere.*

\* \* *A little of*, is rendered in Italian by *poco di*; as, a little bread, *un poco di pane*; a little of compassion, *un poco di pietà.*

*Qui* and *quà*, signify here. *Quà* is joined with verbs of motion: example, *venite quà, passate quà*, come here, pass here.

The Italians frequently use *costi* and *costà*, to point out the place where the person is, to whom we speak or write; as, *V. S. mi scriva da costi* or *da costà*. See *Lodovico Dolce, nel capitolo degli avverbj locali*; yet I should prefer *costi* to *costà*. The best writers have often followed this rule.

\* \* The Italians frequently use the adverb *oggi* to express *afternoon*, or *after dinner*; example, come and see me after dinner, *vinite oggi a vedermi, venite oggi da me.*

### *Important Remarks on the Particle si, it is, or they, &c.\**

*SI*, used with a verb impersonal, signifies *it is*, or *they*: example, *si dice*, it is said, or they say; they speak, *si parla*.

*They not* is expressed by *non si*: as, *non si dice*, they do not say; *non si parla*, they do not speak.

*We of it, they of it*, is expressed by *sene*: as, *sene saprà qualche cosa*, they will know something of it.

*They not of it*, is expressed by *non sene*: as, *non sene parla*, they do not speak of it.

\* \* Note, learners are greatly at a loss how to express in Italian, *they us of it, they you of it, they him of it, they me of it, they thee of it, &c.*; yet there is nothing more easy, if you but turn the phrase by the

\* See BOTTARELLI'S EXERCISES, p. 67.

tenses of the verb *essere*, to be; example, to render *they will speak to us of it*, we must turn it and say, *it will be spoken of to us*, *cene sarà parlato*.

They	{	will write to you of it,	<i>vene sarà scritto</i> .
		speak to him of it,	<i>gliene vien parlato</i> .
		write to us of it,	<i>cene viene scritto</i> .

They promise me some, *menè sono promèssi*, or *mene vien promèssò*, or *mene vengono promèssi*.

By these last examples you find that it is more elegant to use the verb *venire* than the verb *essere*.

Remember that the pronouns *lo*, *la*, *li*, *le*, are not expressed after the particle *si*; example, they say so, *si dice*, and not *si lo dice*; it will be known, *si conoscerà*, or *si saprà*; they are seen frequently together, *sòno veduti spesso insieme*. See at p. 211, what has been said concerning the articles *del*, *della*, *degli*, *delle*, &c.

Observe; nevertheless, that the best writers have often, and even with elegance, expressed these pronouns; but at present they are laid aside except by poets, who use them sometimes to help the measure of their verse. Hence we no longer say *e' si dice*, but simply *si dice*; *e' si conoscerà*, or *la si conoscerà*, but *si conoscerà*. Here are the letters, they will be read, *ecco le lettere, si leggeranno*.

The conjunctive pronouns must be transposed whenever the particle *si* comes before them, as I have already observed, p. 203.

\*.\* Yet this rule for transposing the conjunctive pronouns, when the particle *si* comes before them, is not general; for there are some phrases in which the conjunctive pronouns must by no means be expressed, but the phrase must be changed.

When the conjunctive pronouns are placed after the particle *si*, and there is neither a noun nor a case after the verb that follows, you must then change the phrase without ever expressing the particle *si*; as, they ask for me, *sòno domandato*, I am asked for; they seek you, *siete cercato*, you are sought for; they will praise us, *sarèmo lodati*, we shall be praised.

But if there happen a case after the verb, as, *they ask me for a crown*, you should express the conjunctive pronoun, and say, *mi si domanda uno scudo*, or *mi viene domandato*

*domandato uno scudo*; they ask some bread of you, *vi si domanda pane*; they will commend virtue to us, *ci sarà lodata la virtù*.

\* If the conjunctive pronouns, that come after the particle *si*, be followed by a verb in the preterperfect definite, the phrase must be turned by the verb *essere*, and you must put the preter-definite *fu* or *fùrono*, according as you are speaking in the singular or the plural; as, they gave me a book, *mi fu dato un libro*; they sent me letters, *mi fùrono mandate lettere*; they wrote us a letter, *ci fu scritta una lettera*. Sometimes the phrase is turned thus, they sent us to Rome, *fummo mandati a Roma*; they blamed you, *foste biasimato*, or *ella fu biasimata*.

When the third persons of the verb *avere*, to have, are preceded by the particle *si*, and after those third persons there follows a particle, you are to render the third persons of the verb *to have*, by those of the verb *essere*, to be; putting them in the same number with the thing mentioned; as, if they said so, *se si è detto questo*; if they had read the letters, *se si fossero lette le lettere*.

When they shall have taken the town, *quando la città sarà presa*.

See at page 149, the remarks on impersonal verbs, with the particle *si*.

But when the tenses of the verb *to have*, are preceded by the particle *si*, and there is no particle after the verb *to have*, we must use the tenses of the verb *avere*, instead of those of the verb *essere*: example, they have some bread to eat, *si ha del pane*, or *pane da mangiare*; they have servants to wait, *si hanno servitori per servire*: but it is much better to omit the particle *si* in both cases, and say *hanno*.

For the better explanation of the foregoing important remarks on the particle *si*, it will be proper, I apprehend, to add the following observations:

The first is, that this particle *si* must not be used with reciprocal verbs, but the phrase should be turned, otherwise you would have two *si*'s joined together, which would be disagreeable. Thus you do not say, *si si serve delle creature per offender Dio*, they make use of



of the creatures to offend God; but *uno si serve*, or *l'uomo si serve*, &c.

The second is, that constant experience shows it to be extremely difficult for those who are beginning to learn Italian, to express, *they me of it*, *they thee of it*, *they him of it*, *they us of it*, *they you of it*, *they him of it*, joined to a verb in the compound preterite. I shall therefore give here the indicative entire, which may serve as a general rule for all the other moods and tenses; therefore I shall say,

*Indicative present.*

- They write to me of it, *me ne viène*, or *men' è scritto*.
- They write to thee of it, *te ne viène*, or *ten' è scritto*.
- They write to him of it, *gliène viène*, or *glien' è scritto*.
- They write to us of it, *cene viène*, or *cen' è scritto*.
- They write to you of it, *vene viène*, or *ven' è scritto*.
- They write to them of it, *ne viène*, or *n'è scritto loro*.

In the other tenses, I shall only put the first person singular, as it is easy to know the rest by means of the present indicative, which is conjugated entire.

*Imperfect.*

They write to me of it, *mene veníva*, or *men' éra scritto*, &c.

*Preter-definite.*

They wrote to me of it, *mene vénne*, or *mene fu scritto*, &c.

N. B. In the compound tenses we do not make use of the verb *veníre*, but of *essere*. Thus,

*Preterperfect.*

They have written to me of it, *men' è státo scritto*, &c.

*Pluperfect.*

They had written to me of it, *men' éra státo scritto*, &c.

*Future.*

They will write to me of it, *mene sarà scritto*, &c.

I shall insert here another indicative, to clear up the difficulty

difficulty of *mi si, ti si, gli si, &c.* they me, they thee, they him; and I will say thus,

*Indicative present.*

They ask me, or I am asked for an Italian or French Grammar printed at London. *Mi si dománda, or dimánda, or mi viéne domandáta una grammática Italiána o Francése, stampáta in Londra.*

They ask thee, &c. { *Ti si dománda, &c. or ti viéne domandáto, or domandáta.*

They ask him, &c. { *Gli si dománda, &c. or gli viéne domandáto, or domandáta, &c.*

They ask us, &c. { *Ci si dománda, &c. or ci viéne domandáto, or domandáta, &c.*

They ask you, &c. { *Vi si dománda, &c. or vi viéne domandáto, or domandáta, &c.*

They ask them, &c. { *Si dománda loro, &c. or viéne domandáto, or domandáta loro, &c.*

*Imperfect.*

They did ask me, or they were asking me, &c. { *Mi si domandáva, or mi veníva domandáto, or domandáta.*

*Preter-definite.*

They asked me, &c. { *Mi si domandò, or mi venne domandáto, or domandáta.*

*Preter-perfect.*

They have asked me, { *M'è { státo domandáto, státa domandáta. Mi s'è { domandáto, or domandáta.*

*Pluperfect.*

They had asked me,

{	M' éra	{ stùto domandàto,
		{ stàta domandàta.
{	Mis' éra	{ domandàto, or do-
		{ mandàta.

*Future.*

They will ask me,

{	Mi si domanderà, or mi
	verrà domandàto, or doman-
{	dàta.

\* \* Observe, that in using the verb *venire* instead of *essere*, you do not express the particle *si*.

The prepositions govern some cases, as may be seen in the seventh chapter of the first part, where we treated of prepositions.

The Italians frequently use the particle *pure*, only as an ornament of speech; as, *dite pure quel che vi piacerà*, say what (or) whatever you please.

It is customary for them to use *pur* or *pure* when the English repeat the verb in the imperative mood; as, go, go then, *andate pure*; give, give then, *dàte pure*.

*Not* is always rendered by *non*: example, *non dite niente*, do not say any thing.

*In* before a noun, is expressed by *in*; example, in *Francia*, in France.

*Some* or *any* before a verb, is expressed by *ne*; as, will you have some or any? *ne volete?*

*In* before the article *the*, singular and plural, as also before pronouns possessive, is expressed by *nel*, *nello*, *nella*, *nei*, &c. as I have already remarked, p. 42: example, in his book, *nel suo libro*.

However, *in* is generally expressed by *in*; as, in Paris, *in Parigi*; in me, *in me*.

\* \* Observe, that as often as *in* comes before numeral nouns to mark the time, it must be expressed by *trà* or *frà*: examples, in two hours, *frà due ore*; in three months, *frà tre mesi*.

\* \* But if *in* precedes numeral nouns, without marking the time, it must be expressed by *in*; example,

ple, in three bottles, *in tre bottiglie*; in a garden, *in un giardino*.

Very is expressed by *mólto*, &c.; examples,

He is very merry, *è mólto allégo*.

It is very hot, *fa molto cáldo*.

\* \* A great deal of, or much, is rendered by *gran* or *grande*: example, there is a great deal of folly, *v' è grán pazzía*; he has a great deal of vivacity, *ha gránde spírito*.

\* \* More, or more of, is expressed by *maggióre* whenever you can turn more by greater or more great; example, we must have more courage, *bisógna avére maggiór corággio*; it may be turned thus, *we must have greater courage*; with more boldness, *con maggiór ardóre*; it may be turned, *with greater boldness*.

\* \* When more denotes a great number or quantity, it is expressed in Italian by *maggiór número di*, or *maggiór quantità di*; as, we must have more soldiers, more men, more wine, *bisógna avére maggiór número*, or *maggiór quantità di soldáti, d'úomini, di víno*.

\* \* When more than happens to precede a word of time, you may put *più* at the end or at the beginning of the phrase; example, it is more than ten years, *sóno dícei ánni e più*; it is more than an hour, *è un' óra e più*; you may likewise say, *sóno più di dícei ánni, è più d'un' óra*.

\* \* The conjunctive *so*, before adjectives and adverbs, is rendered in Italian by *così* or *sì*, with a grave accent: example, so great, *così gránde*; *così tándi*; or *sì gránde, sì tándi*; *sì fátto*, masc. *sì fátta*, fem. signifies *such*; they likewise use *così*; as, *cóme, siccóme*.

## FOURTH TREATISE.

*Remarks on some Verbs and Prepositions, which have different Significations.*

THE following Phrases contain great part of the Italian Idioms, which constitute the chief elegance and beauty of that language.

*Different significations of andáre.*

We may use the verb *andáre*, through all its tenses, to express all the actions of the verbs of motion, by putting the same verbs of motion in the gerund, and the verb *andáre* in the tense and person that the verb of motion ought to be in; as,

He runs instead of, *corre, va corréndo.*

They take a walk, *spasséggiano* or *vánno spasseggiándo.*

He will tell every where, *andrà dicéndo da per tutto.*

They must run, *bisógna che vádano corréndo.*

Make use of the verb *andáre*, through all the tenses, for the following phrases.

<i>Andár diétro,</i>	signifies to follow, to press, or to solicit	[a person
- - <i>mále,</i>		to perish
- - <i>vía,</i>		to go away
- - <i>in éstasi,</i>		to be in an ecstasy
- - <i>in cóllera,</i>	to put one's self in a passion	
- - <i>cercándo il pélo nell' úovo,</i>		[reason
- - <i>a gálla,</i>	to censure without	
- - <i>in buón' óra,</i>	to float on the water	
	to go in peace	
	<i>Andár</i>	

<i>Andar in mal' óra,</i>	to perish, to be ruined
- - <i>avánti,</i>	to go before
- - <i>alla lúnga,</i>	to be tedious
- - <i>alle córte,</i>	to make haste
- - <i>innánzi,</i>	to advance, improve, or go farther
- - <i>attórno,</i>	to go about
- - <i>altiéro,</i>	to be proud, or stately
	[thing]
- - <i>dietro ad úna cósà,</i>	to stand trifling with any
- - <i>colla péggio,</i>	to be worse
- - <i>in seménza,</i>	to run to seed
- - <i>per la mén-te,</i>	to come into one's mind
- - <i>di mal in péggio,</i>	to go on from bad to worse
- - <i>per vióle,</i>	to speak impertinently
<i>A lúngo andáre,</i>	at long run
<i>Ci va délla vita,</i>	life is at stake
<i>Andar mal in arnése,</i>	to be ill dressed
- - <i>a gámbe leváte,</i>	to squander
- - <i>a cavállo,</i>	to ride on horseback
- - <i>a dilétto,</i>	to go to be merry
- - <i>a dipórto,</i>	to go sporting
- - <i>a soláz-zo,</i>	to go merry-making
- - <i>a spásso,</i>	to go to take a walk
- - <i>a giróne,</i>	to ramble about
- - <i>a fílo,</i>	to march in order
- - <i>a láto,</i>	to go aside
- - <i>all' árca,</i>	to put in pawn
- - <i>alla busca,</i>	to go a plundering
- - <i>alla mázza,</i>	to go to the slaughter
- - <i>all' oscúro,</i>	to walk in ignorance
- - <i>a mónte,</i>	to prove vain
- - <i>a ónde,</i>	to go waving
- - <i>a pélo,</i>	to succeed in one's wishes
- - <i>a rúba,</i>	to go a stealing
- - <i>a ruóta,</i>	to go a wheeling, or to hover
- - <i>a sácco,</i>	to be plundered
- - <i>a secónda,</i>	to go down the tide
- - <i>a scósse,</i>	to go a reeling
- - <i>a sinístra,</i>	to miscarry by the way
- - <i>a sól-do,</i>	to go for a soldier
- - <i>a sparviére,</i>	to go a fowling
- - <i>a vánga,</i>	to thrive well

*Andar*

<i>Andar a véla,</i>		to sail
- - <i>a vérsso,</i>		to succeed well
- - <i>a zónzo,</i>		to lie rolling, as a ship
- - <i>a bándó,</i>	to be published by proclamation	
- - <i>barcolóne,</i>		to go staggering
- - <i>carpóne,</i>		to go crawling
- - <i>col calzàre di piómbo,</i>		to go cautiously
- - <i>con le bèle,</i>	to go handsomely to work	[the stake]
- - <i>cóme la bíscia all' incánto,</i>	to go as a bear to	
- - <i>con la piéna,</i>	to be on the strongest side	
- - <i>di pálo in frásca,</i>	to leap from bough to bough	
- - <i>di búone gámbe,</i>	to set willingly about a thing	
- - <i>dicéndo,</i>		to publish or report
- - <i>fallíto il pensíero,</i>	to fail in one's purpose	
- - <i>gattalóne,</i>		to go groping
- - <i>gróssso,</i>		to look big
- - <i>in béstia,</i>	to fall into a passion	
- - <i>in búscá,</i>	to go a seeking	
- - <i>in cérca,</i>	to search up and down	
- - <i>in córso,</i>	to go a cruising	
- - <i>in fásccio,</i>	}	to go to work
- - <i>in cósa materiále,</i>		
- - <i>in negózio,</i>		
- - <i>in róttá,</i>		to be routed
- - <i>in síncope,</i>		to fall into a swoon
- - <i>in súccchio,</i>	to have one's mouth water	
- - <i>in trácchia,</i>		to go a tracing
- - <i>in vólta,</i>		to go ranging about
- - <i>la rónða,</i>		to walk the rounds
- - <i>per il móndo,</i>	to travel up and down the world	
- - <i>per la pésta,</i>	to follow the vulgar fashion	
- - <i>per la piána,</i>	to go the strait forward way	
- - <i>per filo,</i>	to be forced to do a thing	
- - <i>piággia a piággia,</i>	to sail close to the shore	
- - <i>ramíngo,</i>		to be wandering
- - <i>rattenúto,</i>		to go warily to work
- - <i>spánto,</i>	to be extravagantly dressed	
- - <i>sópra le paróle,</i>	to believe fair words	
- - <i>strétto,</i>	to go about a thing sparingly	
- - <i>tapinándo,</i>		to go a begging
- - <i>tentóne,</i>		to grope about
		<i>Andar</i>

*Andar*

*Andar vuoto,* to miss one's aim  
*- - sene preso alle grida,* to believe every idle report

*Different significations of dare.*

**DA'RE,** signifies, to give, to fight, to strike  
*- - d'occhio,* to cast one's eyes on [one  
*Dare addosso ad uno,* to throw one's self upon any  
*- - a gambe,* to run away  
*- - nella rete,* to fall into the snare  
*- - le carte,* to deal or give the cards  
*- - ánimo,* to give courage, or encourage  
*- - si 'l cuore, or l' ánimo,* to have courage  
*- - fede,* to believe  
*- - ad intendere,* to make one believe  
*- - del tu,* to thee and thou one  
*- - in nulla,* not to succeed  
*- - si l' acqua a' piedi,* to praise one's self  
*- - in luce,* to publish  
*- - si a fare,* to set about a thing  
*- - si pensiero,* to take care for  
*- - del signóre,* to call one a gentleman  
*- - del furfante,* to call one a rogue  
*- - parola,* to promise  
*- - ne' ladri,* to fall into the hands of thieves  
*- - la burla ad uno,* to laugh at a person  
*- - leva,* to provoke  
*- - in prestito,* to lend  
*- - fuoco,* to set on fire  
*- - sicurtà,* to give bail  
*- - in istravagánze,* to talk nonsense  
*- - nel matto,* to play the madman  
*- - la quádra,* to criticise  
*- - la caccia,* to put to flight  
*- - principio, or fine,* to begin or end  
*- - conto,* to give an account  
*- - sì allo studio,* to apply one's self to study [shadow  
*- - c'è lei al vento, e púgni all' ária,* to fight with one's  
*Dare*



	[every one's business]
<i>Dare di bocca da per tutto,</i>	to concern one's self with
	[make people speak]
- - <i>da ridere, da parlare,</i>	to make people laugh, to
	[one's self]
- - <i>si la zappa su'l piède e la mazzza in capo,</i>	to wrong
- - <i>si bel tempo,</i>	to divert one's self
- - <i>da beocàre,</i>	to feed poultry
- - <i>a credénza,</i>	to sell upon credit
- - <i>addiétro,</i>	to give back
- - <i>údito,</i>	to give access to
- - <i>alla máno,</i>	to bribe
- - <i>all' árme,</i>	to cry out for help
- - <i>a pigióna,</i>	to let out for rent
- - <i>a rúba,</i>	to give up to plunder
- - <i>assúnto,</i>	to give charge of
- - <i>a táglio,</i>	to strike with the edge
- - <i>a travérso,</i>	to hit across
- - <i>a vedére,</i>	to give one to understand
	[vain hopes]
- - <i>baggiàne, or gonfiàre alcúno,</i>	to puff one up with
- - <i>baldánza,</i>	to embolden
- - <i>bándo,</i>	to banish by proclamation
- - <i>bastonáte,</i>	to beat with a stick
- - <i>bríga,</i>	to trouble one
- - <i>cagióna,</i>	to give cause
- - <i>cámpo,</i>	to give liberty
- - <i>capo,</i>	to come to the end of the matter
- - <i>capo máno,</i>	to go beyond reason in a business
- - <i>caróte,</i>	to make one believe any thing
- - <i>che pensàre,</i>	to give cause of suspicion
- - <i>compiménto,</i>	to finish
- - <i>credénza,</i>	to give credit to
- - <i>cróllo,</i>	to shake
- - <i>da bére,</i>	to give drink
- - <i>da dormire,</i>	to give one a night's lodging
- - <i>da mangiàre,</i>	to give one some food
- - <i>da ridere,</i>	to give cause of laughter
- - <i>de' cálci,</i>	to kick
- - <i>delle bótte,</i>	to beat
- - <i>delle calcágnà,</i>	to spur one, to kick
- - <i>delle coltélle,</i>	to stab with a knife
	<i>Dare</i>

<i>Dare delle máni,</i>	to strike with one's hands
- - <i>delle púgna,</i>	to cuff
- - <i>déntro,</i>	to fall to
- - <i>di brócca,</i>	to hit the nail on the head
- - <i>di cózzo,</i>	to butt as sheep do
- - <i>di gráppo,</i>	to snatch at
- - <i>di máno,</i>	to lay hold of
- - <i>di míra,</i>	to take aim at
- - <i>da parlár di sè,</i>	to give occasion to be talked of
- - <i>di pénnà,</i>	to cancel a writing
- - <i>di pétto,</i>	to hit with one's breast
- - <i>di piátto,</i>	to strike flat
- - <i>di píglío,</i>	to catch hold suddenly of
- - <i>di púnta,</i>	to hit with a thrust
- - <i>di stoccáta,</i>	to give a thrust
- - <i>fastidio,</i>	to molest
- - <i>finóccchio,</i>	to give fair words
- - <i>fóndo,</i>	to sink
- - <i>fóndo álla róba,</i>	to waste one's property
- - <i>fórma,</i>	to shape
- - <i>il battésimo,</i>	to baptize
- - <i>il buón áнно,</i>	to wish a happy new-year
- - <i>il buón giòrno,</i>	to bid one good-morrow
- - <i>il buón viággio,</i>	to wish one a good journey
- - <i>il buón arrívo,</i>	to bid one welcome
- - <i>il cáne,</i>	to watch one
- - <i>il compíto,</i>	to give an end to
- - <i>il cuore ad una cósa,</i>	to apply one's self to a thing
- - <i>il dosso,</i>	to turn one's back
- - <i>il mótto,</i>	to pass one's word
- - <i>il pússo,</i>	to give free passage
- - <i>il víso,</i>	to turn one's eyes on any thing
- - <i>imprestánza,</i>	to lead to
- - <i>indúgio,</i>	to put off time
- - <i>in sérbo,</i>	to give in keeping
- - <i>in su la vóce,</i>	to bid one speak lower
- - <i>in térra,</i>	to run a-ground
- - <i>in úno,</i>	to meet with one by chance
- - <i>la bála, dar la bérta,</i>	to mock one
- - <i>la ben venúta,</i>	to bid one welcome
- - <i>buóna máno,</i>	to give for drink
- - <i>la córda,</i>	to give the strappado, to be troublesome

*Dare*

<i>Dare la fáva,</i>	to give one's consent
- - <i>la mála pásqua,</i>	to vex one sadly
- - <i>l' allódola,</i>	} to coax, to flatter, to give fair words
- - <i>la quédra,</i>	
- - <i>la sója,</i>	
- - <i>la mála ventúra,</i>	
- - <i>la máno,</i>	to wish a man ill luck
- - <i>la máno,</i>	to give a helping hand
- - <i>la máno,</i>	to marry
- - <i>passo, (depecher),</i>	to dispatch
<i>Darsi spasso,</i>	to amuse one's self
<i>Dare l' anéllo,</i>	to marry
- - <i>la páлма,</i>	to yield the victory
- - <i>la paríglia,</i>	to give as good as he brings
- - <i>la spínta,</i>	to push one
- - <i>la pósta,</i>	to appoint the time or place
- - <i>la sálda,</i>	to stiffen or starch
- - <i>la strétta a qualcúno,</i>	to overreach one
- - <i>la trátta,</i>	to give leave to export goods
- - <i>la vóce,</i>	to raise a report
- - <i>la vólta,</i>	to turn as milk does, to overturn
- - <i>la vólta al oánto,</i>	to lose one's wits
- - <i>le calcáigna,</i>	to run away
- - <i>le mósse,</i>	to give a racer the start
- - <i>le spálle,</i>	to take to one's heels
- - <i>le prése,</i>	to let one take his choice
- - <i>l' último cróllo,</i>	to fall down dead
- - <i>martéllo,</i>	to make one jealous or suspicious
- - <i>ménda,</i>	to find fault
- - <i>módo,</i>	to help or support one
- - <i>nel berságlio,</i>	to hit the mark
- - <i>nell' idrópico,</i>	to fall into a dropsy
- - <i>nelle máni,</i>	to fall into the hands
- - <i>nelle scattáte,</i>	to fall into bad company
- - <i>nel víno,</i>	to find out the design of a thing
- - <i>nója,</i>	to tire one
- - <i>nóme,</i>	to spread a report
- - <i>nórma,</i>	to prescribe a rule
- - <i>óglio,</i>	to soothe one
- - <i>ómbra,</i>	to give suspicion
- - <i>ópera,</i>	to endeavour at a thing
- - <i>párte,</i>	to share or acquaint
- - <i>passáto,</i>	to omit

*Dare*

<i>Dare pàsto,</i>	to feed one
- - <i>per Dio,</i>	to give for God's sake
- - <i>ricápito,</i>	to deliver safely
- - <i>sésto,</i>	to put in order
- - <i>spàlla,</i>	to abet
- - <i>sténto,</i>	to give cause of sorrow
- - <i>un carpino,</i>	to beat one soundly
- - <i>vista,</i>	to seem to do a thing
- - <i>vita,</i>	to give time or life
- - <i>una finta,</i>	to make a feint
- - <i>una gira vólta,</i>	to take a turn
- - <i>un' occhiáta,</i>	to cast an eye on
- - <i>un grifone,</i>	to strike one in the mouth
- - <i>un pax tecum,</i>	to stun one with a blow
- - <i>la vinta,</i>	to yield the victory
- - <i>si a,</i>	to apply one's self to
- - <i>si a che si sia,</i>	to be for any thing
- - <i>si a credere,</i>	to believe
- - <i>si a dilétti,</i>	to give one's self up to pleasure
- - <i>si ad inténdere,</i>	to flatter one's self
- - <i>si ad úno,</i>	to give one's self up to one
- - <i>si attórno,</i>	to go the round
- - <i>si briga, nòja, fastidio,</i>	to trouble one's self
- - <i>s' in préda,</i>	to yield one's self as a prey
- - <i>s' in úno,</i>	to refer one's self to one
- - <i>si maraviglia,</i>	to wonder at
- - <i>si martéllo,</i>	to vex one's self
- - <i>si páce,</i>	to live quietly
- - <i>si vánto,</i>	to brag, to boast

### *Different significations of fare.*

<i>FAR animo,</i>	to give courage
- - <i>si ánimo,</i>	
- - <i>a proposito,</i>	t
<i>Fatto a propósito,</i>	to
<i>Far mótto,</i>	
- - <i>del brávo,</i>	to brag of bravely
- - <i>scélta,</i>	to choose
- - <i>pómpa,</i>	to boast
- - <i>il muso,</i>	to pout at one
- - <i>danári,</i>	to make money
- - <i>génte, or soldáti,</i>	to raise soldiers

<i>Il far délla lúna,</i>	the new moon
<i>Al far del giòrno,</i>	at the break of day
<i>Su'l far délla nótte,</i>	towards the evening
<i>Far di mestiéri,</i>	to be necessary
- - <i>guadàgni,</i>	to win
- - <i>due vólte l'ánno,</i>	to bear fruit twice a year
- - <i>si innánzi,</i>	to come forward
- - <i>si in quà,</i>	to approach, or advance
- - <i>si in là,</i>	to go back
- - <i>si in diétro,</i>	to retire
- - <i>bríndisi,</i>	to toast a health
- - <i>capolíno,</i>	to deceive or ensnare
- - <i>la spía,</i>	to be spying
- - <i>páce,</i>	to agree
<i>Fate páce,</i>	agree among yourselves
<i>Far a bottíno,</i>	to share alike
- - <i>a capélli,</i>	to pull one another by the hair
- - <i>accogliénza,</i>	to show kindness to one
- - <i>a compásso,</i>	to work by the compass
- - <i>a concorrénza,</i>	to strive, to vie
- - <i>acquisto,</i>	to gain
- - <i>crédere,</i>	to make one believe
- - <i>gára,</i>	to strive for the victory
- - <i>agguáti,</i>	to lay ambushes
- - <i>a púgni,</i>	to box
- - <i>al báculo,</i>	to do, go, or speak, to no purpose
- - <i>all' amore,</i>	to make love
- - <i>alle coltelláte,</i>	to fight with knives
- - <i>alle púgna,</i>	to box
- - <i>álto,</i>	to halt
- - <i>a máno,</i>	to come to blows
- - <i>a malcuóre,</i>	to do against one's will
- - <i>a metà,</i>	to do by halves
- - <i>a pennéllo,</i>	to do a thing exactly
- - <i>apprésto,</i>	to make preparation
- - <i>a regátta,</i>	to struggle, or scramble
- - <i>arrosto,</i>	to roast meat
- - <i>sapére,</i>	to make one know
- - <i>a sássi,</i>	to fight with stones
- - <i>tacére,</i>	to make one be silent
- - <i>avúnzo,</i>	to thrive
- - <i>báco báco,</i>	to play at bo-peep
	<i>Far</i>

<i>Far bándó,</i>	to proclaim
- - <i>béffe,</i>	to flout at
- - <i>bellín bellíno,</i>	to soothe or fawn upon
- - <i>bisógno,</i>	to be needful
- - <i>bróglio,</i>	to make a hurly-burly
- - <i>buóna riuscita,</i>	to come to a good effect
- - <i>buóna vicinánza,</i>	to keep fair with one's neighbours
- - <i>buón fianco,</i>	to be merry and jovial
- - <i>buón partíto,</i>	to make a good offer
- - <i>cantáre,</i>	to make one yield
- - <i>cappelláccio,</i>	to beat a man with his own weapons
- - <i>cápo,</i>	to grow to a head
- - <i>cápo ad úno,</i>	to have recourse to one for help
- - <i>cápo in un luógo,</i>	to meet in some appointed place
- - <i>casélla,</i>	to pump a man of his secrets
- - <i>cáso,</i>	to make account of, or esteem
- - <i>cérca,</i>	to seek after
- - <i>cérchio,</i>	to make a ring
- - <i>cervéllo,</i>	to call his wits together
- - <i>che che si sia alla mácchia,</i>	[mugger to do things in hugger-
- - <i>cipíglío,</i>	to look frowningly
- - <i>colezíone,</i>	to breakfast
- - <i>collezione,</i>	to make a collection
- - <i>comparsa,</i>	to make a show
- - <i>cómpra,</i>	to buy a bargain
- - <i>cóme lo sparviére,</i>	to live from hand to mouth
- - <i>congiúra,</i>	to conspire
- - <i>consérva,</i>	to lay up in store
- - <i>cónto,</i>	to reckon
- - <i>cópia,</i>	to make a copy
- - <i>cordóglio,</i>	to lament
- - <i>cortéggio,</i>	to fawn upon one
- - <i>cóse di fuóco,</i>	to do wonderful things
- - <i>cuore,</i>	to encourage
- - <i>da céna,</i>	to get supper ready
- - <i>del gránde,</i>	to take state upon one
- - <i>del cappéllo,</i>	to pull of one's hat
- - <i>di meno,</i>	to do without
- - <i>diviéto,</i>	to prohibit
- - <i>d'ócchio,</i>	to wink upon one
	<i>Far</i>

	[the world says
<i>Far d'òssò di buffòne,</i>	to do a thing, and not care what
	[pence
- - <i>d'una lancia un fuso,</i>	to bring a noble to nine
	[stone
- - <i>due chìbdi in una càlda,</i>	to kill two birds with one
- - <i>fàccia,</i>	to set a good face on things
- - <i>fàgotto,</i>	to pack up and be gone
- - <i>filàre ùno,</i>	to make one do any thing
- - <i>fòrte,</i>	to strengthen
- - <i>frétta,</i>	to make haste
- - <i>frónte,</i>	to face
- - <i>gábbo,</i>	to flout at
- - <i>gála,</i>	to be gay and merry
- - <i>galloria,</i>	to show signs of joy
- - <i>gènte,</i>	to raise men
- - <i>giòrnata,</i>	to fight a battle
- - <i>grázia,</i>	to do a favour
- - <i>grèppo,</i>	to make mouths as a child
- - <i>grída,</i>	to cry out
- - <i>grézzolo,</i>	to hoard up money
- - <i>ostería,</i>	to set up an inn
- - <i>è fàtti suói,</i>	to mind one's own business
- - <i>il balòrdo,</i>	to play the simpleton
	[streets
- - <i>il bèllo in piàzza,</i>	to show one's fine clothes in the
- - <i>il buón pro</i>	to do one good when one eats
- - <i>il cómpito,</i>	to end one's task
- - <i>il diávolo,</i>	to play the devil
- - <i>il gattòne,</i>	to pretend not to see, or know
- - <i>il giòrgio,</i>	to strut in fine clothes
- - <i>il Latino a cavállo,</i>	to be put hard to it
- - <i>il rómbò,</i>	to make a rumbling noise
- - <i>il sánto,</i>	to play the hypocrite
- - <i>il véрно,</i>	to pass away the winter
- - <i>il séme,</i>	to come to perfection
- - <i>istánza,</i>	to be urgent with one
- - <i>la busca,</i>	to scramble for
- - <i>la jèsta ad ùno,</i>	to kill one
- - <i>la fischíata,</i>	to make a whistling noise
- - <i>la gútta mórtà,</i>	to play at bo-peep
- - <i>la nínfa,</i>	to mince it
	<i>Far</i>

<i>Far la nótte,</i>	to pass the night
- - <i>la rónða,</i>	to walk the round
- - <i>la scárpa,</i>	to cut a purse
- - <i>la scopérta,</i>	to keep a watch
- - <i>la scórta,</i>	to be a guide
- - <i>le cárte,</i>	to deal at cards
- - <i>le paróle,</i>	to speak at large
- - <i>la lépre vécchia,</i>	to avoid a danger that's seen
- - <i>le spálle góbbe,</i>	to shrug up one's shoulders
- - <i>la síca,</i>	to flirt at one
- - <i>le spése,</i>	to bear one's charges
- - <i>le stimáte,</i>	to esteem one greatly
- - <i>leváta,</i>	to raise men
- - <i>le vólte del leóne,</i>	to continue walking in one place
- - <i>lo spassimáto,</i>	to over-play the lover
- - <i>lo spaventáccchio,</i>	to brag much
- - <i>luógo, or piázza,</i>	to give place
- - <i>mála riuscíta,</i>	to have ill luck
- - <i>mála vicinánza,</i>	to be a bad neighbour
- - <i>mal d' occhio,</i>	to have sore eyes
- - <i>mal pro,</i>	to do one no good
- - <i>máschera,</i>	to be masked
- - <i>mercáto,</i>	to cheapen
- - <i>mercè,</i>	to show mercy
- - <i>merénda,</i>	to eat one's luncheon
- - <i>mótto,</i>	to give notice of
- - <i>mótto ad úno,</i>	to salute or send word
- - <i>natále,</i>	to keep Christmas
- - <i>occhio,</i>	to wink at
- - <i>ogni possíbile,</i>	to do one's utmost
- - <i>opera,</i>	to do the same
- - <i>orécchio di mercánte,</i>	to pretend not to hear
- - <i>paragóne,</i>	to compare together
- - <i>partíto,</i>	to make a match or bargain
- - <i>passággio,</i>	to pass over slightly
- - <i>passáta,</i>	to get easily through a business
- - <i>pásto,</i>	to eat a meal
- - <i>pátto,</i>	to make a bargain
- - <i>pedúccio,</i>	to soothe one
- - <i>pensiére,</i>	to intend
- - <i>pónta,</i>	to make an end
- - <i>pónta fálsa,</i>	to make a false thrust

Far



<i>Far pópolo,</i>	to make one among the rest
- - <i>prézzo,</i>	to make much of
- - <i>préstito,</i>	to lend
- - <i>pro,</i>	to do good
- - <i>questióne,</i>	to question
- - <i>rabúffo,</i>	to chide
- - <i>ragióne,</i>	to do right, or pledge one
- - <i>ricredénte,</i>	to make one change his opinion
- - <i>richiámo,</i>	to appeal unto
- - <i>róba,</i>	to heap up riches
- - <i>ruóta,</i>	to wheel or hover about
- - <i>sácco,</i>	to hoard up
- - <i>saccománo,</i>	to sack or ravage
- - <i>sálvo,</i>	to give a volley of shot
- - <i>sángue,</i>	to bleed
- - <i>sapére,</i>	to let one know
- - <i>scála,</i>	to come to a landing place
- - <i>scomméssa,</i>	to lay a wager
- - <i>scónto,</i>	to make an abatement
- - <i>sembiánte, or vísta,</i>	to make a show of
- - <i>sfóggi,</i>	to make a fine show
- - <i>sicurtà,</i>	to be bound
- - <i>spállà,</i>	to back one
- - <i>stàre,</i>	to over-reach one
- - <i>stár fòrte,</i>	to over-reach one cunningly
- - <i>stàre a ségno,</i>	to keep one under
- - <i>stàre a stecchètto,</i>	to force one to his obedience
- - <i>tantàra,</i>	to be gay and merry together
- - <i>tavoláccio,</i>	to prepare for good cheer
- - <i>tempóne,</i>	to live a merry life
- - <i>tésta,</i>	to make head
- - <i>trébbio,</i>	to live merrily in good company
- - <i>il tribolo,</i>	to cry for money [bottom]
- - <i>tútte le uóva in un panière,</i>	to venture all in one
- - <i>valére,</i>	to cause to prevail
- - <i>vedúta, vísta, fínta,</i>	to make a show
- - <i>vedúta,</i>	to make one believe what is not
- - <i>vélu,</i>	to sail
- - <i>vélo,</i>	to make resistance
- - <i>vézzi,</i>	to caress
- - <i>una braváta,</i>	to make a bravado

Far

<i>Far un cavallétto ad uno,</i>	to cheat one
- - <i>una trincáta,</i>	to make a merry drinking
- - <i>una giòstra ad úno,</i>	to put a jest upon one
- - <i>una prédica ad úno,</i>	to admonish one fairly
- - <i>un farfúllone,</i>	to make some mistake
- - <i>uno sfrégio ad uno,</i>	to mark one in the face
- - <i>un manichétto,</i>	to point at one in scorn
- - <i>un marróne,</i>	to commit a great error
- - <i>un passerótto,</i>	to do a thing hand over head
- - <i>un pénzolo,</i>	to be hanged by the neck
- - <i>úno smácco ad úno,</i>	to affront one
- - <i>úno stáglio,</i>	to fix
- - <i>un tiro,</i>	to shoot or play a prank
- - <i>vuotáre la sélla,</i>	to supplant a man
- - <i>uóva,</i>	to lay eggs

### *Different significations of stáre.*

We use the verb *stáre* to mark an action of repose, by putting the verb which follows in the gerund, or infinitive, with *a* or *ad*.

<i>Sta studiádo, or sta a studiáre,</i>	he studies
<i>Stánno scrivédo, or stánno a scrívere,</i>	they write
	[together]
<i>Staréte leggédo, or a leggére insiéme,</i>	you will read

*Stáre* has several other significations ; as,

<i>Star in píedi,</i>	to stand upright
- - <i>bene o mále,</i>	to be well or ill
- - <i>su, to rise ; státe su,</i>	rise
- - <i>giù,</i>	to sit down
<i>Státe giù,</i>	sit down
<i>Star a sentíre, to listen ; sto a sentíre,</i>	I listen
- - <i>a sedére,</i>	to be sitting
<i>Státe a sedére,</i>	sit down
<i>Sta béne,</i>	it is well, it is very well
<i>Star per uscíre,</i>	to be just going out
- - <i>bene a cavállo,</i>	to sit well on horseback
- - <i>in cása,</i>	to stay at home
- - <i>lésto,</i>	to be upon one's guard
	<i>Star</i>

*Different significations of avere.*

<b>AVER</b> dell'uómo da béne,	to appear as an honest man
- - del mirácolo;	to look as a miracle
- - cáro, avér a cáro,	to be well pleased
- - a béne,	to approve of
- - per béne,	to like or consent
- - per mále,	to disapprove of
- - a mále,	to dislike
- - a cuóre,	to have at heart
- - il cápo altróve,	to think of other things
- - da fáre,	to be busy
- - in prégio, in istíma,	to esteem
- - in ódio,	to hate
- - per cóstume,	to be wont
- - signifies to believe; as, l'ho per ignoránte,	[believe him ignorant]
- - il vízio nêlle óssa,	to be very vicious
- - a capitále,	to esteem much
- - a cùra,	to be intrusted of
- - da dáre,	to have to give
- - a dispétto,	to have in despite
- - a dispiacére,	to be displeased with
- - fastídio,	to loath
- - ágio,	to be at ease
- - a grádo,	to like
- - alle máni,	to have in hand
- - a máni,	to have ready at hand
- - a mên-te,	to remember well
- - ánimo,	to have courage or a mind to
- - a nojá,	to dislike
- - a pétto,	to have at heart
- - ardíre,	to dare
- - a schérno,	to scorn
- - a schífo,	to loath
- - a vile,	to hold very cheap
- - bel témpo,	to live a merry life
- - buóna vóce,	to be well spoken of
- - che si sia per un pézzo di páne,	[for a trifle] to have a thing
- - cimiére ad ógni elmétto,	to be ready for any thing

*Aver*

<i>Aver da tornáre,</i>	to be about to return
- - <i>del tóndo,</i>	to have little sense
- - <i>déstro,</i>	to have fit occasion
- - <i>di che,</i>	to have wherewith
- - <i>diétro,</i>	to contemn
- - <i>di grázia,</i>	to take it as a favor
- - <i>fúccia,</i>	to dare
<i>Non aver faccia,</i>	to blush for shame
<i>Aver fatica,</i>	to have trouble
- - <i>fede in,</i>	to confide in
- - <i>fréddo in piédi,</i>	to be in great want
- - <i>frétta,</i>	to be in haste
- - <i>fúmo,</i>	to be proud
- - <i>gola,</i>	to have a longing desire
- - <i>il cápo a' grilli,</i>	to have one's wit's wool-gathering
- - <i>il cavélllo a oríuoli,</i>	to be fickle
- - <i>grand' opiníone,</i>	to presume much on one's self
- - <i>d' uópo,</i>	to have need
- - <i>il cervélllo che vóli,</i>	to have a roving head
- - <i>il cimúrro,</i>	to have a whim in one's head
- - <i>il suo piéno,</i>	to have one's full allowance
- - <i>il tórto,</i>	to be in the wrong
- - <i>in conségna,</i>	to have in trust
- - <i>in cónto,</i>	to have esteem of
- - <i>in guárdia,</i>	to keep
- - <i>in negligénza,</i>	to be careless
- - <i>in órdine,</i>	to have in readiness
- - <i>sulle dita,</i>	to have at one's finger's ends
	[hands
	o have the law in one's own
	o have an itching for gaming
	to have notice of a thing
	to mind one's business
	to have a bone in one's leg
	to be deaf
	old one fast at his pleasure
	o take one thing for another
	to be expedient
	ave any thing without pains
	to have an ill crow to pluck
	to be ill spoken of
	to be deaf
	<i>Aver</i>

<i>Aver mangiato noci,</i>	to have the absent ill spoken of
- - <i>martélló,</i>	to be passionately jealous of
- - <i>mézzo, or módo,</i>	to be able, or have means
- - <i>nell' idéa,</i>	to bear in mind
- - <i>óbbliigo,</i>	to be obliged
- - <i>óccchio,</i>	to have a fair outside
- - <i>óccchio d' aquila,</i>	to have a sharp look
- - <i>odóre,</i>	to have an idea of a thing
- - <i>ómbra,</i>	to be suspicious of
- - <i>paúra,</i>	to be afraid
- - <i>pensiére,</i>	to be full of care, or thoughtful
- - <i>per scusáto,</i>	to excuse one
- - <i>piéde,</i>	to get footing
- - <i>poco sále in zúcca,</i>	to have but little sense
- - <i>ragióne da véndere,</i>	to have reason to spare
- - <i>sdégno,</i>	to disdain
- - <i>sónno,</i>	to be sleepy
- - <i>toccáto la códa di mal pélo,</i>	[crime to be tainted with some
- - <i>sulla púnta délla língua,</i>	[end to have at one's tongue's
- - <i>tútto 'l suo in su'l tavoliére,</i>	[stake to have one's all at

### Different significations of *essere*.

<i>ESSER per fare,</i>	to be just going to do
- - <i>da qualche cosa,</i>	to be good for something
- - <i>da poco,</i>	to have but little sense
- - <i>da niente,</i>	to be good for nothing
- - <i>a capállo,</i>	to be out of trouble or pain
	[able
<i>Non, ésser da tanto,</i>	not to be capable of, not to be
<i>Ésser di giovaménto,</i>	to help, to assist
- - <i>di buona nascita,</i>	to come of a good family
	[condition
- - <i>per la mala via,</i>	to be ruined, to be in a bad
- - <i>per le frátte,</i>	to be undone or ruined
- - <i>fuór di Bológna,</i>	to be ignorant
	<i>Esser</i>

<i>Esser a cavallo,</i>	to have the upper hand
- - <i>a ferri,</i>	to lie close together
- - <i>a grádo,</i>	to be acceptable
- - <i>a mal partito,</i>	to be in a bad taking
- - <i>a parte,</i>	to be partaker of
- - <i>in questione,</i>	to squabble
- - <i>ben vedúto,</i>	to be kindly entertained
- - <i>d'avviso,</i>	to deem
- - <i>béne in gámbe,</i>	to be strong and lusty
- - <i>bríllo,</i>	to be tipsy
- - <i>dánno,</i>	to be pitied
- - <i>di póca leváta,</i>	to be of small worth
- - <i>di tésta,</i>	to be harebrained
- - <i>fórza,</i>	to be constrained
- - <i>in détto,</i>	to have good luck at play
- - <i>in assétto,</i>	to be prepared
- - <i>in détto,</i>	to be agreed
- - <i>in disgrázia,</i>	to be in disgrace
- - <i>in éssere,</i>	to be in state, quality, and condition
- - <i>in facénda,</i>	to be busy
- - <i>in fibri,</i>	to be in one's prime
- - <i>in fortúna,</i>	to be lucky
- - <i>in piéga,</i>	to be bending
- - <i>in predicaménto,</i>	to be in consideration
- - <i>largo di bócca,</i>	to be a great talker
- - <i>luógo,</i>	to be convenient
- - <i>mála lingua,</i>	to sow distrust among friends
- - <i>mal vedúto,</i>	to be unwelcome
- - <i>páce,</i>	to be quits at play
- - <i>tenúto,</i>	to be beholden to
- - <i>una cóppa d' oro,</i>	to be one in a thousand

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*Different significations of sapere.*

<b>SAPE'RE,</b>	signifies to know or perceive
- - <i>a ménte,</i>	to know by heart
- - <i>a ména díto,</i>	to have at one's finger's ends
- - <i>mále,</i>	to displease, to smell ill
<i>Quésto mi sa mále,</i>	that displeases me
<i>Sapér dī buóno, sapér buóno,</i>	to smell well
- - <i>di cattivo,</i>	to smell ill

*Venir annato,*  
*basinato,*  
*alle strétte,*  
*Non mi vien bene,*  
*Quanto ci vien bene,*  
*Quanti vengon vengono?*  
*Méne vengono due,*  
*Mi viene voglia,*  
*Venir addosso,*  
 - - *al di sopra,*  
 - - *alle prese,*  
 - - *alle brütte,*  
 - - *a battaglia,*  
 - - *a bene,*  
 - - *a dire,*  
 - - *alle mani,*  
 - - *détto,*  
 - - *pósti gli occhi,*  
 - - *faltito,*  
 - - *scontrato,*  
 - - *in taglio,*  
 - - *trovato,*

to be esteemed  
 to be blamed  
 to come to a conclusion  
 it does not please me  
 that becomes you well  
 how many must you have  
 I must have two of them  
 I have a mind  
 to fall upon  
 to have the upper hand  
 to come to close fight  
 to come to foul words  
 to fight a battle  
 to come to good  
 to import or mean  
 to come to blows  
 to be said  
 to fix one's eyes on  
 to miss one's aim or purpose  
 to meet withal  
 to suit well  
 to happen to find

### Of the Particles *ci* and *vi*.

*Ci* signifies *us*; he speaks to us, *ci párla*, &c. *Vi* signifies *you*; he speaks to you, *vi párla*; he gives you, *vi dà*.

*Ci* and *vi* are adverbs of place; as,  
*Ci siámo*, we are here, there, or at it.  
*Vi andrémo*, we will go there.

*Ci* and *vi* are conjunctive pronouns, when they signify *us* and *you*; and when *ci* and *vi* signify *there*, at it, &c. they are adverbs of place.

### Different significations of *che*.

*CHE* signifies *that*, *who*, *whom*, *that he*, *that she*, *that they*, *which*, *what*?

*Che*

*Che* signifies *what*; mas. what man is that? *che uomo è?* *Che?* what? fem. what house? *che casa?*

*Che?* what? plural mas. what books have they? *che libri hanno?*

*Che*, plural fern. what lessons? *che lezioni?*

*Chè* signifies *because*; *chè la donna nel desir è ben di noi più frôle*, because a woman is much more weak in her desires than we are. GUARINI *nel Pastor Fido*.

*Che* signifies *so that*, or *in that manner*. I will do it, so that, or in that manner, that you shall be contented, *farò che sarètte contenta*.

### *Different significations of via.*

*VIA* signifies *the way*; example, by the way of Paris, *per la via di Parigi*.

*Via* is put after the verbs *andàre*, *passàre*, *condurre*, *fuggire*, *gettàre*, and then these verbs have more force and elegance; as,

<i>Andàr via,</i>	to go away.
<i>Va' via,</i>	get thee away.
<i>Pàssa via, furfante,</i>	get thee gone, scoundrel.
<i>Condùr via,</i>	to take away.
<i>Fuggir via,</i>	to run away.
<i>Gettate via quèsto,</i>	throw this away.

*Via* signifies *much*: as, much more learned, *via più dótto*.

*Via* signifies *come*; as, come, come, gentlemen, do not fear, *via, via, signóri, non teméte*.

*Via* is sometimes taken for *vólta*; example, *tre via tre sòno nove*, three times three make nine; *quáttrò via quáttrò sòno sédici*, four times four make sixteen.

*Via* signifies *the means*; as, by the means of the passages in the holy fathers, *per via de' testi de' santi padri*.



### Different significations of *da*.

**DA** is oftentimes the ablative of the indefinite article and signifies *from* in English: example, *ho ricevuto da Pietro*, I have received from Peter.

**Da'** with an apostrophe is the ablative of the definite article, and signifies *from the*, or *by the*: example, *è stimato da' Francesi*, he is esteemed by the French.

**Dà** signifies *he gives*; example, *mi dà buona speranza*, he gives me good hopes, &c.

**Da** signifies *upon the faith*; example, *da galant'uomo*, upon the faith of an honest man.

**Da** signifies *like*; example, *ha trattato da galant'uomo*, he has acted like an honest man. *V. S. parla da amico*, you speak like a friend.

**Da** signifies *of*, or *to put*; example, *una scatola da tabacco*, a snuff-box, or a box to put snuff in.

**Da** signifies *about*; example, *un uomo attémpato da cinquant'anni*, a man about fifty years old.

**Da** signifies *from*; example, *from Rome to Paris, da Roma fino a Parigi. Da che vi vidi*, since I saw you.

**Da** before infinitives signifies *to be*; example, *it is easy to be seen, è facile da vedére*.

### Different significations of *per*.

**PER** signifies *for*; example, *for me, per me*.

**Per** signifies *through*, or *all over*; example, *through or all over the city, per tutta la città*.

**Per** signifies *during*; as, *during a year, per un anno*.

**Per** signifies *to fetch*, and *seek after*; example, *go fetch some wine, andate per vino*; *go for a physician, andate per un medico*.

**Per** signifies *how*; example, *how good soever it be, per buono che sia*.

**Per** signifies *each* or *every*; example, *one in each hand, uno per mano*.

**Per** signifies *just* or *ready to*; example, *he is just going away, he is ready to go, è per partire*.

**Per**

*Per* signifies *every one*: example, every one, *un per uno*.

*Per* signifies *depending on*; example, it does not depend on me, *non résta per me*. It signifies, *as far as*; example, as far as I see, *per quel che védo*.

*Per* signifies *as for*; example, as for me, *io per me*.

*Per ánche* signifies *not yet*; example, I have not seen him yet, *non l'ho per ánche vedúto*.

### *Different significations of si, ne, and pur or pure.*

THOUGH the following particles *si*, *ne*, *pur* or *pure*, are not prepositions, yet their vast extent and signification in Italian has induced me to insert the different acceptations of them here, for the greater ease and advantage of the learner.

#### SI

Signifies *it is, they, men, the world, yes, so, so as, as much, as well, until, nevertheless, himself, &c.*

#### Examples,

*Si dice,* it is said.

*Si áma, or si ámano,* they love.

*Si dirà,* the world, or people will say.

*Si, signóre,* yes, sir.

*Cavaliére si avventuráto non fu mái,* never was there so fortunate a gentleman.

*Si per il mio, quánto, per il vóstro interéssa,* as well for my interest as yours.

*Si la móglie come il maríto,* as well the wife as the husband.

*Si vi ámo, perchè,* nevertheless I love you, because.

*Egli si ricordò,* he or she remembered.

\* \* Note, that when *si* is accented, it is always an adverb.

#### NE

Signifies *nor, neither, in the, with, hence, thence, away, of it, of it, us, from us, none, any, some, thereof, else, &c.*

#### Examples,

## Examples.

*Nè questo, nè quello vi concedo*, I grant you neither this nor that.

*Spasseggiando ne' campi*, walking in the fields.

*M'incontrai ne' miei amici*, I met with my friends.

*Vattene pe' fatti tuoi*, get thee hence about thy business.

*Egli sene viene alla volta nostra*, he is coming towards us.

*Egli ne ha tolto il nostro riposo*, he has taken our rest from us.

*Io mène vado*,

I am going away.

*Sene ride*,

he laughs at it.

*Sene lamenta*,

he complains of it.

*Egli ci diède il buon dì*,

he bade us good morrow.

*Io non ne ho*,

I have none,

*Se ne avéssi*,

if I had any.

*Vene faréi parte*,

I would give you some.

*Voi ne potréte disporre*, you may dispose of it.

\*\*\* Note, that when *nè* is accented, it is always an adverb.

*Pur* or *pùre*.

Is a particle of great use and elegance in the Italian language, and signifies in English, *yet, although, moreover, besides, notwithstanding all conditions, in the end, when all is said and done, so much as, not only, in case, surely, even, at least, needs, or of force*: as it would be tedious to give examples of all the different significations of this extensive particle, I shall only mention the following phrases:

## Example,

*Pur adesso*,

even now.

*Pur ora*,

just now.

*Pur mò*,

at this instant.

*Pur allóra*,

even then.

*Pur assái*,

too, too much.

*Pur paróle?*

what; nothing but words?

*Pur pùre*,

yet, for all that.

\*\*\* Note that the following particles, *di, è egli, sibben, nè già, pur, me, che, il*, have often no signification at

at all, but are used as expletives by way of embellishing the discourse. See the eighth Treatise, chapter 1, of Expletives.

## FIFTH TREATISE.

*Of Composition, and Rules for Writing and Speaking Italian, contained in a few Themes.\**

AFTER we have learned the auxiliary verbs, and the three conjugations, we may begin to translate English into Italian, and observe the rules of concordance: and, if we think proper, we may compose the following themes, upon the principles of the Italian language, without looking at the Italian that is put after the English, except it be to compare it with the translation.

The first is upon the *articles*.

The second upon the verb *avere*.

The third upon the verb *essere*.

The fourth upon the pronouns *mi, ti, ci, vi, gli*.

The fifth upon the particle *si*.

The sixth upon *there is, there was, there will be, there has been*.

The seventh upon the articles *of the, of, &c.*

Be careful in composing these themes, as they contain a great many niceties in the Italian tongue. I have put them in Italian, word for word, to render them the more easy. The words marked with a number, show that there are some rules to be observed, as appears by the page which follows the Italian theme.

\* The student is also recommended to consult BORTARELLI'S EXERCISES upon the various parts of Italian speech and referring to the rules of this grammar.

## THEME

*On the Articles.*

My brother's fancy and desire for the study of the Italian language, are the cause that the passion he had for hunting, gaming, and musical instruments, is at present much abated; if he had believed the advice you gave him in the President's garden, when he spoke to us of the wit of that gentleman, who was much esteemed by the king, he would then have begun to have studied the principles of it, he would at present have known part of the difficulties, and would have made a great many journeys with the nephew of a great prince, who would have had him.

1 2 3  
 LA voglia, e 'l desidério, di mio fratello, per lo studio  
 4  
 della lingua Italiána, sòno cagione, che gli ardóri che  
 5 6 7  
 aveva per la caccia, i giuochi, e gli stroménti di música,  
 8 9  
 sono adesso molto moderati: se avesse creduto gli avvisi  
 10 11 12 13  
 che gli davate nel giardino del signór Presidente, quando  
 14 15 16  
 ci parlava dell' ingégno di quel gentiluomo ch'era tanto  
 17 18 19  
 stimato dal re, avrebbe allora cominciato a studiarne i  
 20 21  
 principj, saprebbe adesso una parte delle difficoltà, ed  
 22 23 24  
 avrebbe fatto molti viaggi col nipote d'un gran principe  
 25  
 che la voleva avere.

This theme, and those which follow, are translated word for word.

The number 1 shows that 'l is in the place of il; see page 171.

Number 2 teaches that we must say *di mio*, and not *del mio*, see page 69.

3. *lo*, and not *il*, p. 36.
4. *gli*, and not *gl'*, p. 38.
5. *i* is better than *è*, p. 38.
6. *giùbchi*, and not *giùbci*, p. 49.
7. *gli*, and not *li*, p. 38.
8. *se avésse*, and not *se avéva*, p. 90.
9. *gli arvisi*, and not *gl' arvisi*, p. 38.
10. *gli*, and not *lui*, p. 64.
11. *nel*, and not *in il*, p. 41.
12. *del*, and not *dello*, p. 36.
13. *signór Presidente*, and not *signóre*, p. 173.
14. *ci*, and not *noi*, p. 66.
15. *dall'*, and not *del*, p. 38.
16. *quel*, and not *quello*, p. 56.
17. *dál*, in the ablative, p. 95.
18. *studiárne*, and not *ne studiáre*, p. 67.
19. *i* for *li*, p. 37.
20. *princípi*, and not *princípi*, p. 50.
21. *difficoltà*, and not *difficolté*, p. 44.
22. *viaggi*, and not *viaggiù*, p. 50.
23. *col*, and not *con il*, p. 43.
24. *gran*, and not *grande*, p. 56.
25. *lo*, and not *il*, p. 73.

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## THEME

*In which all the Tenses of the Verb avére are inserted.*

I have the curiosity to know if you have done the business I had recommended to you?

If I had had time, I would have done it; but not having had it, I have not been able to do it.

You would have had it if you had been willing, and if you had not played so much.

I have quitted play altogether, to have my mind at rest.

I shall therefore have some hopes that you will work for me.

It

It is reasonable that I take care of your affairs, since you take care of mine.

Have some of mine, and I will have some of yours.

<sup>1</sup> *Ho la curiosità di sapere se avete fatto l'affaire che*  
<sup>3</sup> *v'avevo raccomandato?*

<sup>4</sup> *Se avessi avuto il tempo, l'avrei fatto, ma non avén-*  
<sup>7</sup> *dolo avuto, non l'ho potuto fare.*

<sup>8</sup> *L'avreste avuto, se aveste voluto, e se non aveste*  
*giuocato tanto.*

<sup>9</sup> *Ho lasciato il giuoco affatto, per avere lo spirito in*  
*riposo.*

<sup>10</sup> *Avrò dunque qualche speranza, che lavorerete per me.*

<sup>11</sup> *E' ragionevole ch'abbia cura de' vostri affari, giacchè*  
<sup>13</sup> *n'avete de' miei.*

<sup>14</sup> *Abbiatene de' miei, e n'avrò de' vostri.*

1. *curiosità*, with an accent, p. 176.

\* *se avete*, we use the plural, though we speak but to one person, p. 253.

2. *l'affaire*, and not *lo affaire*, p. 36.

3. *v'avevo* for *vi avevo*, p. 172.

4. *avessi*, and not *avévo*, p. 90.

5. *l'avrei*, for *lo avrei*, p. 172.

6. *avéndolo*, and not *lo avéndo*, p. 41.

7. *l'ho*, for *lo ho*, p. 172.

8. *aveste*, and not *avevate*, p. 90, 91.

9. *avere*, without an *h*, p. 29.

10. *avrò*, with an accent, p. 177.

11. *ch'abbia*, and not *che abbia*, p. 172.

12. *de'* is better than *delli*, p. 37, 172.

13. *n'avete*, instead of *ne avete*, p. 172.

14. *de'* is better than *delli*, p. 37, 172.

15. *n'avrò* for *ne avrò*, 172.

## THEME

### *On the Tenses of the Verb éssere.*

I am much pleased in being received as tutor to those gentlemen who have been in the country where you have been.

You have reason to be pleased, for they are very generous gentlemen.

I should be yet more glad if they had not been in Italy, because I should have made that journey with them.

It seems that you were there for some months last year.

I should have been there, it is true, if my brother had been here when those gentlemen were with you in the army; but not being here, I was obliged to stay at Paris.

\* \* Before you compose this theme, remember that the verb *essere* is formed or conjugated by itself; and that you must never put any tense of the verb *avere* before the participle *stato*: for we say *sono stato, siama stati*, and not *ho stato, abbiamo stati*.

You must use *státo* in speaking of a single person only, by *you*; example, you have been my friend, *siéte státo mio amico*, and not *siéte státi*.

1                      2

Sóno móltó centénto d'èssere státo ricevúto per governa-  
tóre di que' signóri, che sòno státi nel páese dove siéte státo.

3

4                      5

*Avete ragione d'essere contento perchè sono gentiluomini molto generosi.*

6

*Sarei ancora più contento, se non fossero stati in Ita-*  
7 8  
*lia, perchè avrei fatto quel viaggio con loro.*

*Mi pare che vi foste per alcuni mesi l'anno passato.*



11

*Vi saréi andato, è véro, se mio fratello fosse stato qui,*

12

*quando quei signori erano con voi all' armata; ma non*

13

*esséndoci, fui obbligato di restar in Parigi.*

1. *essere stato*, and not *avere stato*, p. 84.
2. *essere stato*, and not *esser stato*, p. 174.
3. *nel*, and not *in il*, p. 42.
4. We do not express *they*, p. 205, 206.
5. *uomo*, in the plural *uomini*, p. 48.
6. *se*, before the imperfect, p. 90.
7. *quel* and *quello*, p. 172.
8. *con loro*, and not *col loro*, because *loro* is a pronoun conjunctive, p. 203.
9. *vi*, and not *ci*, p. 151.
10. *alcuni*, and not *qualche*, p. 75.
11. *se mio*, and not *se il mio*, p. 69.
12. *quei* or *quelli*, p. 70.
13. *esséndoci*, and not *ci esséndo*, p. 67.

## THEME

*On the Pronouns Conjunctive mi, ti, ci, vi, gli, le.*

You had promised me that you would send us the book which he had asked of you, and you have not sent it to us.

I had promised it to you, it is true, I remember it; but you should have sent to ask it of me, and I would have sent it to you.

Do not put yourself to any more trouble about it. I know that my sister has one of them : here is my servant, I will bid him go to her house to ask it of her. Go directly to my sister's, do not stay any where; thou shalt tell her, that I beg her to lend me her manuscript; that I will send it her back in an hour : you will give my service to my brother-in-law ; and if you see any roses in his garden, you will ask him for some of them.

1      2      3      4      5  
*M'avevâte promésso che c'inviéste il libro che v'ave-*  
6      7  
*vâmo mandâto, e non ce l'avête mandâto.*  
8      9 10  
*Ve l'avêvo promésso, è véro; mene ricôrdo; ma biso-*  
11      12      13  
*gnâva mandâr a domandârmelo, e ve l'avréi inviâto.*  
14      15      16  
*Non vene pigliâte più fastidio, so che mia sorélla n'ha*  
17      18      19  
*uno; ecco 'l mio servitóre, gli dirò d'andâr da léi per*  
20  
*domandargliêlo.*

21  
*Va' quânto prima da mia sorélla, non ti fermâr in*  
22      23      24  
*nissún luógo, le dirái che la prégo di prestârmí 'l suo*  
25      26  
*manoscritto, che le rimanderò fra un'óra, farái i miei*  
27      28  
*complimenti a mio cognâto, e se vedrái or védi róse nel*  
29      30  
*suo giardîno, gliéne domanderái alcúne.*

1. *m'avevate*, in the plural, p. 205.
2. *m'avevâte*, for *mi avevâte*, p. 172.
3. *promésso*, and not *promisso*, or *promettuto*, p. 138.
4. *è*, and not *ci*, p. 66.
5. *vi avevâmo*, or *v'avevâmo*, p. 65.
6. *ce l'avête*, or *celo avête*, p. 172.
7. *ce l'avête*, and not *celo avête*, p. 65.
8. *ve l'avêvo*, and not *vi l'avêvo*, p. 65.
9. *mene*, and not *mine*, p. 66.
10. of it, before a verb is expressed by *mene*, p. 65.
11. *mandâre a*, p. 205.
12. *domandârmelo*, p. 66.
13. *ve l'avréi*, p. 65.
14. *vene*, p. 65.
15. *mia sorélla*, and not *la mia*, p. 67.
16. *n'ha*, and not *ne ha*, with an apostrophe, p. 168.
17. *uno*, and not *un*, p. 172.
18. *gli*, and not *lui*, p. 64,

19. *d'andâr*

19. *d'andár*, with an abbreviation, p. 172, 173.
20. *domandárglielo*, and not *lui*, p. 64.
21. *non ti fermár*, and not *non ti férma*, p. 207.
22. *le dirái*, p. 64.
23. *prestármí*, and not *mi prestár*, p. 67.
24. *il súo*, and not *súo*, p. 68.
25. *le*, and not *lúi*, p. 64.
26. *i miéi*, p. 68.
27. *se vedrái*, or *se védi*, p. 88.
28. *nel*, and not *in*, p. 42.
29. *gliéne*, p. 67.
30. *alcúne*, and not *quálche*, p. 75.

\* \* In order to write and speak Italian fluently, it will be absolutely necessary to go over this, and the three following themes, more than once.

### T H E M E

*Containing all the difficulties of the Particles si, it is, they, we, &c.*

It is said that you do not know if we have received the letters which we expected the last post; and that in case we have not received them, or do not receive them to-day, they will send fifty men into the forest, where it is thought they have robbed the courier, because they knew we had given him letters of great consequence; and it is not doubted but they are enemies that have detained him, because we have had certain advice that they have some of our letters in their hands; we have sent a spy to inform himself of what they say, and we promise him two hundred crowns if we can have any tidings of them.

I do not put the number which refers you to the rules upon these two last themes, because to make this, it will be sufficient to read the pages 211, 212.

*Si dice che non sapéte se sôno státe ricevúta le lèttère (or se si sôno ricevúte le lèttère), che s' aspettávano l' ordináριο passáto, e che in cáso che non siáno státe ricevúte,*

vate, o che non si ricevano, oggi, manderanno cinquanta uomini nella selva, ove si crede che sia stato svaligiato l'corriere, perchè si sa che gli erano state (or gli s'erano) consegnate lettere di gran conseguenza; e come non si ha dubbio che siano i nemici, che l'hanno ritenute, giacchè si hanno avvisi certi, che sono state viste alcune delle nostre lettere nelle loro mani; si è inviata una spia per informarsi segretamente di quanto (or di quel che si passa, or rather di quanto si dice) e gli si promettono dugento scudi, se sene potrà aver nuova, (or se potranno averne nuove).

### THEME

*On the Phrases there is, there was, there be.*

Before you compose this theme, refer to the pages 150, 151.

Remember also, that you must express *there is* of it or them, *there was* of it or them, by *cen'è*, or *cene sono*, *cene fu*, or *vene furono*, and not by *ci ne*, *vi ne*. See p. 153, 154.

There is a man in the street, who says, that yesterday there was a riot opposite the palace, where there were three men killed; and he swears that if he had been present, there would have been a great many more, because he has heard there had been two of his friends wounded, and that two women and three children have also been maimed. They talk likewise of several merchants whom the passengers report to have been cruelly beaten; and that of the ten soldiers who are in prison, four of them will be hanged, and the six others are condemned to the galleys.

*V'è* (or *c'è*) un uomo nella strada, che dice che vi fu jeri un gran rumore dirimpetto al palazzo, ove furono uccisi tre uomini; e giura che, se vi fosse stato, vene sarebbero stati molto più: perciocchè ha saputo che v'erano stati feriti due amici suoi, e che due donne e tre fanciulli vi sono stati storpiati. Si parla anche di molti mercanti, che i viandanti dicono esser stati atrocemente battuti, e che di dieci soldati che sono in prigione, vene saranno quattro

*quattro impiccati, e che gli altri sei sono condannati alla galéra.*

Observe, that, according to the rule in p. 150, one might leave out *v'* or *c'* of the first line, and only put *è un uomo nella strada.*

## T H E M E

*To learn when to express, and when to omit, in Italian, the Articles the, of the, of.*

See the pages 210, 211, &c. where you will find all the difficulties explained.

There are men and women that look on the pictures, who say that they are paintings much esteemed by all the connoisseurs, and the ignorant themselves.

Do not come here with persons of your country, to talk of the affairs of your brother.

You will have time to write letters to all your friends.

We must separate them from the rest, and give nothing to them but bread and water.

I received yesterday news of the prince, and of madam the princess.

I have received a hundred crowns from the prince, and fifty from the princess.

Talk to me of philosophy, and of the affairs of the times.

He labours for ungrateful people, that give pain and sorrow to all their relations.

You will be praised by the soldiers, but you will be blamed by the captains, and the chief officers of the army.

You have had a great deal of pain, and little profit.

We have eaten for dinner partridges, quails, and young pigeons.

1. Give us some bread, some wine, and some meat.

2. Give us bread, wine, and meat.

Your brothers are arrived from the Indies; they have brought pearls, diamonds, and a great many other goods, in deal boxes, upon horses and camels.

\* \* I have put the phrase *give us bread, wine, and meat*

, twice, that you may consider when to express, when to omit, the article of *the*.

*A Translation according to the Rules.*

cco uómini, e dónne, che considérano i quádri, e  
l'icono, che sòno pittúre móltto stimáte da tútti i dótti,  
gl' ignoránti medésimi.

on veníte quà con persóne del vóstro paése, per par-  
légli affari di vóstro fratéllo.

uréte témpo per iscrivere léttere a tutt' i vóstri  
i.

isógna separárli dágli altri, e non dar lóro che  
ed ácqua.

icevéi jéri nuóve del signór príncipe, e délla signóra  
cipéssa.

o ricevúto cénto scúdi dal príncipe, e cinquánta  
i principéssa.

arlátemi délla filosofía, e dégli affári del témpo.

avóra per ingrátì, che dánno péna, e fastídió a tutt'  
o parénti.

iréte lodáto dái soldáti, ma saréte biasimáto dái ca-  
ni, e dái principáli déll' armata.

véte avúto grand' incómodo, e póco profítto.

bbiámo mangiáto a pránzo pernìci, quágli e pte-  
cìni.

. Dáteci del páne, del víno, e délla cárne.

. Dáteci páne, víno e cárne.

vóstri fratélli sòno arriváti dalle Indie, hánno por-  
pérle, diamánti, e mólte áltre mercanzíe in scatole  
ibete sópra caválli, e cammélì.

THE

SIXTH TREATISE.

*Of* POETICAL LICENCES, *and* the SYNONYMOUS  
NAMES of the HEATHEN GODS.

THE principal difficulties of the Italian poetry consist in the poetical licences, and in the different synonyma; which shall constitute the two chapters of this treatise.

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CHAP. I.

*Of Poetical Licences.*

or  
ntly.

cadéo,  
cèle,  
cēlan,  
ce l' han,  
chère,  
china,  
chino,  
coltēi,  
cor,  
corrēm,  
costáro,  
costár',  
crederia,  
de' or dee,  
déggio,  
déggi, or dei,  
déggia,  
deggiamo,  
deggiano,  
deggiáte,  
déggio,  
degg'io?  
deggiono,  
dénno,  
déo,  
déono,  
dié',  
diéro, [ron,  
dier'and dié-  
diéronsi,

dicestu,  
dísser,  
dómo,  
éi, e',  
empío,  
fáce,  
facéan,  
fè,  
fè',  
fèa,  
fèi,

for

cádde,  
cēla,  
cēlano,  
ce l' hánno,  
chiède,  
chináta,  
chináto,  
coltēlli,  
cogliere,  
coglierémo,  
costárono,  
costárono,  
crederébbe,  
déve,  
dévo,  
dévi,  
débba,  
dobbiamo,  
débbae,  
débbiáte,  
débbo,  
débbo' io?  
débbono,  
débbono, [vo,  
débbo, or de-  
devono,  
diède,  
diédero,  
diédero,  
si diádero,  
dicésti tu,  
díssero,  
domáto,  
égli,  
empi,  
fa,  
facévano,  
fede,  
fece,  
facéva,  
fèci,  
he fell. [conceals.  
he, or she hides or  
they hide.  
they have it to us.  
he demands.  
a bending down.  
bent down.  
knives,  
to gather.  
we shall gather.  
they cost.  
they cost. [believe.  
he should or would  
he owes.  
I owe.  
thou owest.  
he may owe.  
we may owe.  
they may owe.  
you may owe.  
I owe.  
do I owe?  
they owe.  
they owe.  
I owe.  
they owe.  
he gave.  
they gave.  
they gave.  
they gave or applied  
themselves to.  
saidst thou.  
they said.  
tamed.  
he.  
he filled.  
he does, or makes.  
they did, or made.  
faith.  
he did, or made.  
he did, or was doing.  
I did, or made.

felli,



*fèlli,*  
*fèmmo,*  
*fènne,*  
*fèrno,*  
*fèto,*  
*fèro,*  
*fèra,*  
*fère,*  
*fèron,*  
*fèrono,*  
*fèste,*  
*fia,*  
*fian,*  
*fie,*  
*fieno,*  
*fì,*  
*fora,*  
*foran,*  
*fòssino,*  
*fra',*  
*fue,*  
*fur',*  
*furo,*  
*gia,*  
*giro, or gir',*  
*gite,*  
*giva,*  
*hàggio,*  
*hàlle,*  
*hàlmi,*  
*hàn,*  
*avéi,*  
*avía,*  
*avian,*  
*have,*  
*avía,*  
*avría,*  
*hávvi,*  
*hólle,*  
*hónne,*  
*ì,*  
*ir,*

for

*li fece,*  
*facémmo,*  
*ne fèce,*  
*fècero,*  
*fèce,*  
*fècero,*  
*ferisca,*  
*ferisce,*  
*fècero,*  
*fècero,*  
*facèste,*  
*sarà,*  
*sarànno,*  
*sarà,*  
*sarànno,*  
*sii,*  
*sarèbbe,*  
*sarèbbero,*  
*fòssero,*  
*fráte*  
*fu,*  
*fùrono,*  
*fùrono,*  
*andáva,*  
*andárono,*  
*andáte,*  
*andáva,*  
*ho,*  
*le ha,*  
*me l' ha,*  
*hánno,*  
*avrèi,*  
*avrèbbe,*  
*avrèbbero,*  
*ha,*  
*avéva,*  
*avrèbbe,*  
*vi ha,*  
*le ho,*  
*ne ho,*  
*to,*  
*andáre,*

he made them.  
 we made. [them.  
 he made some, or of  
 they made.  
 he made.  
 they made.  
 he may strike.  
 he strikes.  
 they did, or made.  
 they did, or made.  
 you did, or made.  
 he shall be.  
 they shall be.  
 he shall be.  
 they shall be.  
 be thou.  
 he should be.  
 they should be.  
 they were, or might be.  
 a brother.  
 he was.  
 they were.  
 they were.  
 he did go.  
 they went.  
 go you.  
 he did go.  
 I have.  
 he has them.  
 he has it to me.  
 they have.  
 I should have.  
 he should have.  
 they should have.  
 he has.  
 he had.  
 he should have.  
 there is.  
 I have to her, or them.  
 I have some, or of it.  
 I.  
 to go.

ite,

ite,	andáte,	go ye.	[going.
ívan,	andúvano,	they did go, or where	
là've,	là óve,	there where.	
len,	gliéne,	to him of it.	
lodáro,	lodárono,	they praised.	
lodár',	lodárono,	they praised.	
me',	méglio,	better.	
men',	méne,	me some, or of it.	
men,	méno,	less.	
morio,	mori,	died.	
ne 'l,	pè il,	neither the.	
nósko,	don nói,	with us.	
pága,	pagáta,	contented.	
págo,	pagáto,	contented.	
par,	páre,	it seems.	
por,	pórre,	to put.	
piè,	piède,	a foot.	
pónno,	póssono,	they can.	
puóte,	pud,	he can.	
potría,	potrébbe,	he should be able.	
que',	quélly,	these.	
ritór,	ritógliere,	to retake.	
sálla,	lo sa,	he knows it.	
sálsi,	sálii,	I went up.	
sálse,	sali,	he went up.	
sálti?	ti sa?	dost thou find?	
salti buóno?	ti sa buóno?	dost thou like?	
se',	sei,	thou art.	
séggo, séggio,	sedo,	I sit down.	
séggono ség-	sédono,	they sit down.	
sel, [giono,	sélo,	to himself it.	
sì,	così,	so, as much.	
siéde,	séde,	he sits.	
siédon,	sédono,	they sit.	
sién,	síano,	they be.	
solleváro,	sollevárono,	they raised up.	
sollevár,	sollevárono,	they raised up.	
spéne,	spéme,	hope.	
spírto,	spírto,	a spirit.	
sta,	quésta,	this.	
ste',	stétte,	he stood or dwelt.	
stel,	stélo,	the stalk or stem.	

súlla,

<i>sella,</i>		<i>sopra la,</i>	upon the.
<i>té,</i>		<i>tali,</i>	such.
<i>terrállo,</i>		<i>lo terrà,</i>	he will hold it.
<i>tiéllo,</i>		<i>tiéni lo,</i>	hold it thou.
<i>tómmi,</i>		<i>tóglimi,</i>	take me away.
<i>tor,</i>		<i>tógliere,</i>	to take away.
<i>trónche,</i>		<i>troncáte,</i>	cut.
<i>trónco,</i>		<i>troncáto,</i>	cut.
<i>u',</i>		<i>ove,</i>	where.
<i>válso,</i>		<i>valúto,</i>	worth.
<i>vánne,</i>		<i>váttene,</i>	go about thy business.
<i>ve',</i>		<i>védi,</i>	see thou.
<i>véggio, veggo,</i>		<i>védo,</i>	I see.
<i>véggiono, vég-</i>	for	<i>védono,</i>	they see.
<i>véglio, [gono,</i>		<i>vécchio,</i>	an old man.
<i>vélle,</i>		<i>védile,</i>	see thou them.
<i>vélli,</i>		<i>védili,</i>	see thou them.
<i>vélli,</i>		<i>éccoli,</i>	there they are.
<i>véllo,</i>		<i>éccolo,</i>	there he is.
<i>ven,</i>		<i>véne,</i>	you some, or of it.
<i>ver,</i>		<i>vérso,</i>	towards.
<i>vo',</i>		<i>vóghio,</i>	I will.
<i>vólto,</i>		<i>voltáto,</i>	turned.
<i>vósko,</i>		<i>con vói,</i>	with you.
<i>usciano,</i>		<i>uscivano,</i>	they were going out.
<i>uscio,</i>		<i>uscí,</i>	he went out.
<i>uscíro,</i>		<i>uscírono,</i>	they went out.

\* \* Observe that the third person plural of the preterperfect definite terminating in *arono*, as, *legárono*, *amárono*, *scolorárono*, *negárono*, are to have their poetical terminations in *áro*; thus they say, *legáro*, *amáro*, *scoloráro*, *negáro*. See *Petrárca*, *Táso*, *Guarini*, and all the other poets.

The poets always retrench an *l* from the articles *déllo*, *délla*, *délli*, *délle*; *álle*, *alle*, &c. and from *nélla*, *nélli*, *nélle*; *cólla*, *cólle*, hence they put, *de lo*, *de la*, *de li*, &c. *ne la*, *ne li*, *ne le*; *co la*, *co le*, &c.; example, *de la futura caccia*.

They likewise use *il* before verbs instead of *lo*; as, *il védo* for *lo védo*; *il dicéa* for *lo dicéva*.

Remember also, that the poets more frequently use the

the verbs in *gio*, than those in *do*, when they have two terminations; thus they write *véggio* oftener than *vedo*; *veggendo* more usually than *vedéndo*.

## CHAP. II.

*Of the different Synonyma of the Heathen Gods and Goddesses.*

THE poets make use of different Synonyma to express the names of the Heathen Gods and Goddesses, which I have inserted in this chapter in their alphabetical order.

They use as Synonyma for

## APOLLO,

*Il divín músico.*

*Fébo.*

*Il bióndo Dio, che in Tes-*  
*ságia s' adóra.*

*L' orácolo di Dólfo.*

*Il rettóre del Parnáso.*

*Il Dío d' Elicóna.*

## BA'CCO.

*Il giovinétto. Dio che 'l*  
*Gánge adóra.*

*Il Dío nutrito dálle Nínfe*  
*di Nisa.*

*Il Dío due vólte náto.*

*Líbero.*

## CICLO'PI.

*I tre fratélli con un sol*  
*ócch io in frónte.*

*I gigánti di Vulcáno.*

*I fabbrí di Vulcáno.*

The names of the Cyclops.

BRÓNTE, STE'ROPE, PI-  
RAMMÓNE.

## CIE'LO.

*Etérea móle. Regióné stel-*  
*láta.*

*La magióné degli Déi.*

## CERERE.

*Inventrice, dèlle prime*  
*biáde.*

*Mádre di Prosérpina.*

*Déa d' Eléusi.*

## CIBE'LE.

*La Déa Dindiména.*

*La Déa Berecénzia.*

*La móglie di Saturno.*

*Réa.*

## CUPIDO,

## CUPIDO.

L'amóre. Il vincitór dègli Déi.

L'aláto Dio, L'arciéro vótánte.

Il faretráto Arciéro. Il núdo Arciéro.

Il ciéco Dio.

~~Il vogabónde aláto.~~

Il núdo pargolétto.

Garzón sóvra l'etúde astúto.

Il figlio di Ciprigna, di Citeréa, di Vénere.

## DIA'NA.

Cinzia. La Lúna. La sorélla di Fèbo.

Délia. La Déa dèlle selve, de' mónti.

## E'OLO.

Dío de' vénti.

## FLO'RA.

Déa de' Fióri. Déa amíca di Giunóne,

## GIA'NO.

Amíco di Saturno. Il Dio bifrónte.

Il Dio che pórtá due chiávi.

## GIOVE.

Rettóre dèlle stélla.

Prímo figlio di Saturno.

Il gran mótóre. Re de' mótóri.

Il gran Tonánte.

## GIUNO'NE.

La móglie di Gióve. La Déa Lucína.

La Déa gelósa. La regína dègli Déi.

L'orgogliósa móglie del gran Tonánte.

## INFERNO.

Bélgia ardénte.

Báratro puzzolénte, Avérno.

Néro spéco.

## LUCIFERO, STELLA.

Foriéra del giòrno.

Stélla núnzia del giòrno.

## LU'NA.

Diána, Cinzia, E'cate.

## MA'RE.

Pélago, Océano, Reggia Cristallína.

Régno úmido. Il pádre de' fíumi.

## MARTE.

Dío guerriéro.

## MERCURIO.

Méssó, intérprete dègli Dei. Inventór della lóttá. Il divín Citarísta.

Il Dío de' ladróni. Cillinio.

## MINERVA.

Pállade.

Dea

*Déa ricamatrice.*  
*La Déa che Atène adóra.*  
*La Dea di Sèmo.*  
*Inventrice delle prime ulive.*

**NETTUNO.**

*Il regnatór canúto de' flutti.*  
*Il gran rettóre delle acque.*  
*Il Tiránno del máre.*  
*Il frèdde ed úmido Marito di Tèti.*

**PALLADE.**

*Quèlla che sènza mádre dal gran Gióve nácquè.*  
*Bellóna, Minérva, Déa della guérre.*  
*Déa che trovò l' úso dell' olio e della lána.*  
*Inventrice delle prime ulive.*

**PLUTO'NE.**

*Dio delle ténèbre.*  
*Dio dell' oscúro régno.*  
*L'autóre della sepoltúra.*  
*Il primo che onerò con eséque i mórti.*

**PROSERPI'NA.**

*La figlia di Cérere.*  
*La móglie di Plutóne.*  
*La regína delle grótte Tartáree.*  
*Déa del cúpo fòndo.*

**SATURNO.**

*Il témpo, il Dio del témpo.*

*L'aláto vécchio, or veglio, il vécchio edáce.*

**SO'LE.**

*Il príncipe della óre.*  
*Il gran monárca de' témpi.*  
*Il luminóso aurígu, Apóllo.*  
*Fébo, il Fratéllo di Diána.*  
*Il pianéta etérno.*

**TE'RRRA.**

*La mádre comúne de' mortáli.*  
*L'antica madre.*  
*Il suólo.*

**TETI.**

*Regína de' flutti.*  
*Déa del máre.*

**VE'NERE.**

*Citérea, Ciprína, Ciprígna.*  
*La Déa Ericína.*  
*Verticórdia.*  
*Figlia del máre.*  
*Déa che per Adone ardéva.*  
*Déa di Páso.*  
*Déa d' Amatúnta.*  
*Déa, or dóнна del terzo giro.*

**VULCA'NO.**

*Zéppo Dio.*  
*Il Dio distórtó.*  
*Fábbro adústo.*  
*Il divín artista.*  
*Il genitór d'amóre in Lénno.*

## SEVENTH TREATISE.

*Of Improper and Obsolete Words.*

THE Italian, as well as other languages, has a great many improper words, which are used only by the vulgar and illiterate.

It is a mistake to think that the Italian tongue is spoken and pronounced best at Florence, for this is one of the places where the pronunciation of it is the most harsh and uncouth. The Court and the Academies indeed, speak well there; but all the rest have a bad accent, and pronounce through the throat and nose.

The writings of the Florentine authors, both ancient and modern, are in a beautiful style; hence it is that the Italian proverb says, in regard to their pronunciation,

*Lingua Toscana in bocca Romána.*

It is most certain the inhabitants of Rome and Sienna speak the best Italian; therefore we say,

*Per ben parlár Italiáno,  
Bisógna parlár Románo.*

Nevertheless, the vulgar at Rome generally commit a mistake in the preterperfect-definite, by making it end in the first person plural, in *ssimo* instead of *mmo*: example,

We loved, We went, We believed, We wrote,	}	is ill expressed by	{	<i>amássimo.</i> <i>andússimo.</i> <i>credéssimo.</i> <i>scrivéssimo.</i>
--	---	---------------------	---	--

We should say, *amámmo, andámmo, credémmo, scrívémmo*; and so of all the rest of the verbs.

Neither must we say, *amaréssimo, crederéssimo*, and the like, to express we should love, we should believe; but *amerémmo, crederémmo*: and the same with regard to all verbs in the second imperfect.

The

The first person plural of the present tense ought to terminate in *iamo*, in all verbs without exception, as well in the indicative as the imperative and subjunctive; so that we must absolutely say, *amiámo*, and *che amiámo*, to express we love, and that we may love; and in like manner, *abbiámo*, *siámo*, *parliámo*, *crediámo*, *vediámo*, *dormiámo*, *concepiámo*, &c. and not *avémo*, *sémo*, *parlámo*, *credémo*, *vedémo*, *dormímo*, *capímo*, *concepímo*, which are Calabrian and Neapolitan words derived from the Spanish: for by adding an *s* at the end of them, we should find, *avémos*, *semos*, *parlamos*, *dormimos*, &c. words entirely Spanish.

Avoid saying, as the Florentines do, *voi dicévi*, *voi amávi*, *voi credévi*, *voi andávi*, and the like, instead of *voi diceváte*, *voi amaváte*, *voi credeváte*, *voi andaváte*, because the termination in *vi* is never used but with *tu* in the singular; as, *tu amávi*, *tu dicévi*.

\*.\* Read those authors who have written on the purity of the Italian language, whom I have quoted at the end of this treatise; and all those who have written since the origin of that language to the present time, and you will see they disapprove of *voi avévi*, *voi amávi*, which is a great error made by the Florentines, and illiterate persons.

The reason of it is indisputable, for there must be a difference between the second person singular and the second person plural.

To convince those who say *voi amávi*, instead of *voi amaváte*; *voi dicévi* instead of *voi diceváte*; *voi vedévi* instead of *voi vedeváte*, &c. I shall only refer them to the remarks of *Giácomo Pergamini*, who, in his book intituled *Trattáto délla lingua Italiána*, says, in page 173, *La seconda persóna dell' imperfetto nel número del più, deve ésser termináta in vate: as, cantaváte, diceváte. E cóntra quéstá terminazióne ricevuta universalmente da' regoláti dicitóri, hánno alcúni modérni usáto di scrívere, cantávi, vedévi, il che è un manifestó errore.*

Ferránte Longobárdi, in his book intituled, *Il Tórto ed il Dritto*, condemns this manner of speaking, *voi cantávi*, as improper.

For the same reason as that above given, you must  
not



not say *voi amústi*, *voi credésti*, *voi vedésti*, but *voi amúste*, *voi credéste*, *voi vedéste*.

To express *we read*, *we remain*, *we say*, *we go out*, you must say, *leggiámo*, *rimaniámo*, *diciámo*, *usciamo*; and not *legghiámo*, *rimanghiámo*, *dichiámo*, *eschiámo*, and that for two incontestible reasons:

First, because there are none but verbs terminated in the infinitive in *care* and *gare*, as *cercáre*, *pagáre*, &c. that take an *h* in the tenses and persons, where the letter *c* or *g* precedes an *e* and an *i*, as I have said before. So that the verbs in *ere* and *ire* are not included in this rule.

Secondly, because *legghiámo* comes from *legáre*, signifying *to tie*, and so of the rest.

Neither must you say, as those of Lucca do, *io dirébbi*, *io farébbi*, *io sarébbi*, to express *I should say*, *I should do*, *I should be*, instead of *io diréi*, *io faréi*, *io sarei*.

You must neither say nor write *ámano*, *cántano*, *bállano*, in the third person plural of verbs of the first conjugation, when all terminate in *ano*; therefore write and speak *ámano*, *cántano*, *bállano*; because there are none but the verbs in *ere* and in *ire* that end in *ono* in the third person plural of the indicative.

Before we finish this second part, it will be proper to mention three things worthy of attention. The first relates to the letter *h*, the second to the letter *z*, when used instead of *ti*; and the third to the conjugating of all verbs in the first person singular of the imperfect indicative. So begin with the first.

The dispute concerning the letter *h* is of no small consequence. The question is, whether it ought to be retrenched in those words in which it is not pronounced? Some pretend that it ought not to be retrenched, because this will occasion ambiguity in several words, and the reader will thereby be led into mistakes: for instance, if we leave out the *h* in the words *háno*, they have, and *hámo*, a hook, there is no distinguishing them from *áno*, a year, and *ámo*, I love. The same difficulty occurs in a great many other words, which, for the sake of brevity, we omit.

See page 27, concerning the use of the letter *h*.

Others

Others (of which number are members of the Academy of *La Crusca*) maintain, that it ought absolutely to be retrenched. Their reason is, that they look upon it as altogether superfluous in words where it is not pronounced: and moreover, by using it without necessity, it becomes a stumbling block to foreigners, especially to the Germans and Swiss, who, being accustomed in their own language to pronounce it wherever they find it written, do the same in Italian, which is wrong.

The second point I have to mention relates to the letter *z*, when used for *t*, followed by two vowels, the first of which is *i*, in words derived from the Latin; as, *grátia*, *vítio*, which at present are written with a *z*; example, *grázia*, *vízio*. There are a great many who condemn this change of orthography, and insist that these words ought to be spelled with a *t*, as in Latin; yet I think it is right to make use of the *z*, for otherwise it will be impossible to give a just and true pronunciation to those words. It may be said, there is a rule which teaches, that the syllable *ti* is sounded before a vowel, as if there was an *s* in the middle: but how shall I know that I am not to pronounce this syllable in the same manner in the words *nátio*, native; *simpatia*, sympathy; *partio*, he went away; and several others? How comes it that we do not say, *natio*, *simpatia*, *partio*? Doubtless the common reason of this difference may be assigned, namely, that those words are not derived from the Latin, or if they be, they are still of Greek derivation, and that even in Latin they are pronounced differently from words of Latin origin. This reason perhaps is good in itself, but is of no use to those who are not acquainted with the Latin tongue, and consequently incapable of tracing the etymology of words.

I shall now proceed to the third difficulty, concerning the first person singular of the imperfect indicative of all verbs. In regard to this article, one might implicitly follow the rule which commonly prevails at present; that is, to terminate it in *a* and not in *o*; for example, we might say *aveva* instead of *avevo*; yet, to give my opinion freely, I can see no reason for making

making this alteration, which I apprehend ought rather to be considered as an abuse than as a rule. If it is owing to examples which occur in good authors, these examples, I make no doubt, are owing to the mistakes of typographers. And, indeed, I can never imagine that *Boccaccio*, *Villani*, and several others, to whom a great many pay a degree of veneration bordering upon idolatry, should make use of the third person instead of the first. I can never believe they would attempt to introduce such an abuse, except by chance, and in poems, where the rhyme and measure of the verse will plead excuse for a multitude of words, which would never be tolerated in prose. Convinced of this, I maintain that we ought ever to make use of the termination *o*, and not that of *a*, till I see a better reason to justify this alteration. Hitherto I have met with none among the best writers on this subject; and they who pretend that we should say *amáva*, *avéva*, &c., instead of *amávo*, *avévo*, &c. are able to assign no other reason than this, viz. that we sometimes meet with the expression in the best authors; upon which they take upon them boldly to pronounce, that *amávo*, *avévo*, &c. are low words, and only used by the common people.

For my part, I think quite the contrary, and am convinced that the words *amáva*, *avéva*, &c. are more suitable to the vulgar than to polite persons and people of education, because I cannot comprehend how those who ought naturally to surpass others so much in knowledge, should attempt to defend an expression in many respects repugnant to good sense. Besides, I have three reasons for being of this opinion. The first is, that in all verbs, and in what sense soever, I never could find that the third person was used instead of the first. The second is, that this change is productive of ambiguity in discourse, which ought always to be avoided. The third and last reason, which to me appears altogether definitive in regard to those who pay so great a deference to the authority of writers of the first order is, that since we often meet with both terminations in their works, and it will not be granted us, that either of them is owing to the mistakes

takes of printers, this is a demonstration, that these writers looked upon both the one and the other termination equally good, since they could not make use of *amávo*, which some moderns absolutely prescribe, without thinking of *amáva*, which they would surely have adopted, had they thought it more elegant than the other. The best argument, however, in favour of the latter termination is, that it may deserve the preference in phrases where a great number of words terminating in *o* might be disagreeable to the ear; but even then it will be proper to make use of the pronoun personal, in order to avoid the ambiguity I have mentioned.

## EIGHTH TREATISE.

### *Of Expletives, Compound Words, Capitals, and Punctuation.*

#### CHAP. I.

##### *Of Expletives.*

**EXPLETIVES** are certain particles which, though not absolutely necessary for the grammatical construction, add great strength and elegance to discourse.

There are three sorts of Expletives. First, those which give energy to speech, so as to represent the thing, as it were, to your sight. Secondly, those which add grace and ornament. Thirdly, those which the Italians call *accompáña nómi*, and *accompáña vérbi*, and are certain particles added to nouns or verbs, redundant indeed in sense, but peculiar to the Italian idiom.

1. Of the first sort are the following; *écco*, behold, or see now, in the beginning of a sentence; as, *écco, io non so dir*, behold, I cannot tell.

*Béne*, well, is used in the beginning of a sentence before an interrogation: *béne, che fài tu quì?* well, what dost thou here? or in answering in the affirmative, *béne, io lo farò*, well, I will do it: sometimes the particle *sì* is added to it; *disse Calandrino, sì béne*, Calandrino said, yes, indeed; sometimes *ora* is prefixed to it, as, *ora béne, come farémo?* well, what shall we do?

*Pur* is equivalent to the English word *indeed*, and adds evidence and clearness: *la cosa andò pur così*, the thing went so indeed: when it is prefixed to a particle of time, it signifies *exactly*; *perciocchè pur allóra, n'erano smontati i signóri*, because the gentlemen had then exactly dismounted.

*Già* has also sometimes the force of *indeed*; *ora fossero essi pur già disposti a venire*, now if they were really disposed to come; sometimes the particle *mai* is added to it, and then it signifies *never*: *non usáva giammai*, he never used.

*Mai* either prefixed to or put after *sémpre*, gives it great force; *io sémpre mai farò ciò*, I will always do this; *che si giace mai sémpre in ghiaccio*, that is always covered with ice.

*Mica* and *punto* strengthen negatives; *no mica d'uomo di póco affare*, a man of no small consequence; *il re non è punto mórtó, ma vivo*, the king is not dead, but alive.

*Tutto* gives strength; *la gentil giovane tutta tímida*, the genteel young woman quite afraid.

*Via*, joined to verbs, increases their force; *un a casa del préte na portarono*, they carried us away to the priest's house.

II. Of the second sort of Expletives are the following:

*Egli* is sometimes used for ornament, without regard to gender or number: *egli è il véro*, it is true; *egli non sono ancora molti anni passati*, it is not many years since; *egli è ora di desinare a casa*, it is dinner time at home.

*Ella* is therefore used as an ornamental Expletive; *cominciò a dire, ella non andrà così*, she began to say, it shall not go so.

*Esso* is used in both genders and numbers, with the particle *con* before some pronouns, and even without the

the promiscuous; *ella voleva con esso lui digiunare*, she was willing to fast with him; *rise con esso lei*, he laughed with her; *cominciò a cantare con esso loro*, he began to sing with them; *che venga a desinare con esso noi*, let him come and dine with us; *la disavventura era tanta, e con esso, la discordia de' Fiorentini*, the disaster was so great, and withal the discord of the Florentines.

*Ora* is used in resuming or continuing a discourse, in the same manner as *now* in English; *ora io ve l'ho udito dire mille volte*, now I heard you say it a thousand times. Sometimes it gives a force to interrogations; *dise all' ora, ora che vorrà dir questa?* he then said, now, what does this mean?

*Si* has a particular beauty as an expletive; *oltre a quello ch' egli fu ottimo filosofo, si fu egli leggiadrisimo e costumato*, for besides his being an excellent philosopher, he was moreover very courteous and manly.

*Di* is used in a manner peculiar to the Italian language; *e di giorno e di notte*, both day and night.

*Non* is often used as an expletive; *questo fanciullo appena ancora non ha quattordici anni*, this child is hardly fourteen years old. This is worth observing, because we find thereby that in Italian *non* does not always imply a negative.

*Altrimenti* is also used merely as an ornament: *senza saper altrimenti che egli si fosse*, without knowing who he was.

III. Of the third sort are the following words :

*Uno* and *una*, not as numeral nouns, but as particles, whose office it is to accompany nouns, without adding any thing to the signification, for which reason the Italians call them *accompagnanómi*: *io credo che gran noia sia ad una bella e delicata donna aver per marito un mentecatto*, I believe it is very disagreeable for a fine sensible woman to have a fool for a husband.

*Alcuno* is sometimes used instead of *uno*; *erano legati in alcun luogo pubblico*, they were tied in a public place.

The particles that accompany verbs without adding any thing to the signification, are *mi*, *ci*, *ti*, *vi*, *se*, and *ne*.

*Mi*: *io mi eredo, che le donne, sien tutte a dormire.*

I believe the women are all asleep. Sometimes the particle *ne* is added to it; but then we say *me*, and not *mi*: *sommene venúto*, I am come.

*Ci*: *la donna e Pirro dicévano noi ci seggiámo*, the woman and Pyrrhus said, let us sit down. With the pronominal article, it makes *ce*; *e póscia cel godrémo quì*, and afterwards we will enjoy it here. In like manner with the particle *ne*: *vogliámcene noi andáre ancóra?* shall we go yet?

*Ti*: *che tu cón noi ti rimánga per quèsta sera*, stay with us this evening. Before the pronoun relative they say *te*: *tu te ne pentirái*, thou wilt repent it; and with *ne* they also say *te*: *viéntene méco*, come along with me.

*Vi*: *io non so se vói conoscéste il cavaliére*, I know not whether you were acquainted with the gentleman. With *ne* they say *ve*: *vói potréte tornarvene a cása*; you may go home.

*Si del palágio s'uscì, e fuggíssi a cása sua*, he went out of the palace, and ran home. With the pronoun relative, and with *ne*, it makes *se*: *se gli mangiò*, he ate them, *fèce vista di bérsela*, he pretended to drink it; *i tre giòvani se n' andárono*, the three young men went away.

*Ne*: *chetaménte n' andò*, he went away quietly; *andiánne là*, let us go there.

## CHAP. II.

### *Of Compound Words.*

THE Italians, for the sake of elegance and strength of expression, have often recourse to compound words; concerning which it is impossible to give any general rule; the surest way is to make use of those which are established by custom; as,

*Ognúno*,  
*Gentiluómo*,  
*Sottovóce*,

every one.  
a gentleman.  
whispering.

*Sottomúno*,

<i>Sottománo,</i>	underhand.
<i>Nondiméno, nulladiméno,</i>	nevertheless.
<i>Trentótto,</i>	thirty-eight.
<i>Quaránta cinque,</i>	forty-five.
<i>Sóttosopra,</i>	topsy-turvy.

However, we shall make a few remarks on this subject, which may be of use to the learner.

When the first of the compounding words ends with a vowel, and the second begins with a consonant, the Italians are accustomed to pronounce them with greater emphasis, and therefore they repeat the first consonant of the second word, as *déllo, colassù, laggiù, appiè, &c.* We except from this rule the verb, *ridirizzáre*.

The first of the compounding words sometimes loses the last vowel, whatever consonant it precedes; and the first consonant of the second word is repeated, as, *sottérra, séggiola, soppánno, sózzopra, &c.*

When one of the compounding words is a pronoun, and the last syllable of the word is accented, the consonant of the participle is repeated, unless it happens to be followed by another consonant; for example, we say *dimmi*, tell me; *dirotti*, I will tell thee; *dirógli*, I will tell him. But if the word to which the particle is joined, loses its final vowel in the junction, the consonant of the particle is not repeated; for which reason *dirai, farái*, and the like, with the junction of the particle, makes *dirálo, faráne, &c.*

In some words, for the facility of utterance, and more agreeable sound, a consonant is changed: thus for instance, before the letters *b, c, l*, we put an *n* instead of an *m*, as *panbollíto, amíanci, farénlo, &c.* instead of *pambollíto, amíámci, farémlo, &c.*

### CHAP. III.

#### *Of Capitals and Punctuation.*

##### I. *Of CAPITALS.*

IN regard to Capital Letters, the following rules are established by the Italians:

##### 1. *Over*



1. Over capitals you are never to put any mark of accent or apostrophe.

2. Proper names always begin with a capital.

3. Names of nations taken substantively, begin with a capital; as, *i Francesi fecero guerra*, the French made war; but taken adjectively they require a small letter, and therefore they write, *mercante francese*.

4. The expressing of a genus or species requires a capital, hence they write *l'Uomo è la più nobile delle inferiori creature*, Man is the noblest of the inferior creatures; *il Cavallo è utile alla guerra*, the Horse is useful for war; but the capital is dropped when they are applied to individuals; *quest'è un buon uomo*, this is a good man; *ecco un bel cavallo*, there is a fine horse.

5. Those appellatives which are used instead of proper names, require a capital; hence they write *il Padre, il Medico, il Maestro*, the Father, the Physician, the Master, when speaking of some particular person.

6. All names of dignities, degrees, and honours, require a capital; thus they write *Papa, Imperatore, Re, Vescovo, &c.* Pope, Emperor, King, Bishop, &c.

7. At the beginning of a period, the first letter is always a capital.

## H. Of Punctuation.

The use of stops or points is, to distinguish words and sentences, so as to express the sense with clearness. The Italians have five stops, or pauses.

1. The *punto fermo*, the same as our period, or full stop (.), is used at the end of a period, to show that the sentence is completely finished;

2. The *mézzo punto*, which is our colon (:), is the pause made between two members of a period, that is, when the sense is complete, but the sentence not ended;

3. The *punto e virgola*, our semicolon (;), denotes that short pause which is made in the subdivision of the members or parts of a sentence;

4. The *point of interrogation*, thus (?), or the point of admiration, thus (!);

5. The *virgola*, the same as our comma (,), is the shortest pause of resting in speech, being used chiefly to

to distinguish nouns, verbs, and adverbs, as also the parts of a shorter sentence.

The use of these stops is much the same among the Italians as the English; if the former have any particularity, it is in regard to the *virgole*, or commas; concerning which we shall make the following remarks:

Whenever a word or preposition is inserted in a period, of which it does not form a part, it is put between commas: as, *facciam dunque a cotesto mēdo, ma con quēsto, vedi, che tu non parta da me*, let us proceed in this manner, but with this condition, take care, that you do not leave me.

The conjunction *e*, and the disjunctions *o* or *ne*, require a comma before them; yet when these particles are repeated, and the first stands as an expletive, it ought to have no comma before it; as, *quāto egli, nell' una, e nell' ūtra interpretaziōne si segnalasse, non fa d'uopo ch' io si ridica*, how much he distinguished himself both in one and the other explanation, there is no necessity for my telling you. In like manner, *pesandolo o cōlla stadēra, o colla bilancia: perciocchè nē nell' uno, nē nell' ūtro.*

The relatives *che*, and *quale*, require a comma before them, as they suppose some kind of pause, though very small; but when *che* signifies *what*, it requires no comma, as *attēto a vedēre che di lui avvenisse*, attentive to see what became of him; *avvegnane che può*, let what will happen.

A comma is always to be prefixed to conjunctions, even when those conjunctions are not expressed, but understood: as, *non sia ubbriāco, nē taverniēre, non giuocatōre, non masnadiēre*, the conjunction *e* is understood.

When conjunctions and adverbial expressions are repeated, and correspond to one another, the first does not require a comma: *era Cimōne sì per la sūa forma, e sì per la nobiltà, e ricchezza del pādre, quasi noto a ciascuno del paēse*. Cymon was known almost to every man in the country, as well on account of his person, as for the nobility and wealth of his father.

# THE ITALIAN MASTER.

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## PART III.

### CONTAINING,

- I. *A Vocabulary of Words most necessary to be known.*
  - II. *The Words most used in Discourse.*
  - III. *Familiar Dialogues.*
  - IV. *A Collection of Italian Phrases, in which the Delicacy of that Language consists.*
  - V. *Several little Stories, Jests, Sentences of divers Authors, and a Collection of the choicest Italian Proverbs.*
  - VI. *An Introduction to Italian Poetry.*
  - VII. *Fine Thoughts from the Italian Poets.*
  - VIII. *Different Inscriptions and Titles used in Italian Letters.*
  - IX. *Letters of Business and Compliment.*
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## A VOCABULARY OF WORDS

### NECESSARY TO BE KNOWN.

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<i>Del Cielo e degli Elementi.</i>	<i>Of the Heavens and the Elements.</i>
<i>DIO, Iddio,</i>	<i>GOD.</i>
<i>Gesù Cristo,</i>	<i>Jesus Christ.</i>
<i>lo Spirito Santa,</i>	<i>the Holy Ghost.</i>
<i>la Trinità,</i>	<i>the Trinity.</i>
<i>gli angeli,</i>	<i>the angels.</i>
<i>un profeta,</i>	<i>a prophet.</i>
<i>il cielo,</i>	<i>heaven.</i>
<i>il cielo,</i>	<i>the sky.</i>
<i>il paradiso,</i>	<i>paradise.</i>
<i>l' inferno,</i>	<i>hell.</i>
<i>il mondo,</i>	<i>the world.</i>

*il fuoco,*

<i>il fúoco,</i>	the fire.
<i>l'ária,</i>	the air.
<i>la térra,</i>	the earth,
<i>il máre, l' acqua,</i>	the sea, the water.
<i>il sóle,</i>	the sun.
<i>la lúna,</i>	the moon.
<i>le stéлле, gli astri,</i>	the stars.
<i>i rággi,</i>	the rays.
<i>le núvole,</i>	the clouds.
<i>il vénto,</i>	the wind.
<i>la pióggia,</i>	the rain.
<i>il tuóno,</i>	the thunder.
<i>il baléno, il lampo,</i>	the lightning.
<i>la grándine,</i>	the hail.
<i>il fúlmine,</i>	the thunderbolt.
<i>la néve,</i>	the snow.
<i>il gélo,</i>	the frost.
<i>il ghiáccio,</i>	the ice.
<i>la brina,</i>	the glazed frost.
<i>la rugiáda,</i>	the dew.
<i>la nébbia,</i>	a fog or mist.
<i>il terremóto, il tremuoto,</i>	the earthquake.
<i>il dilúvio,</i>	a deluge or flood.
<i>il cáldo, or calore,</i>	the heat.
<i>il fréddo,</i>	the cold.

*Del Tempo, e délle Stagióni.* Of the Time and Seasons.

<i>Il giòrno,</i>	the day.
<i>la nótte,</i>	the night.
<i>il mézzo giòrno,</i>	noon or mid-day.
<i>la mézza nótte,</i>	midnight.
<i>la mattina,</i>	the morning.
<i>la séra,</i>	the evening.
<i>un' óra,</i>	an hour.
<i>un quáрто d'óra,</i>	a quarter of an hour.
<i>úna mézz' óra.</i>	half an hour.
<i>tre quárti d'óra,</i>	three quarters of an hour.
<i>oggi,</i>	to-day.
<i>jéri,</i>	yesterday.

*dománi,*

<i>dománi, dimáni,</i>	to-morrow.
<i>jer l'altro, l'áltro jéri,</i>	the day before yesterday.
<i>posdománi, domán l'altre,</i>	the day after to-morrow.
<i>quésta séra,</i>	this evening.
<i>quésta mattína,</i>	this morning.
<i>dópo pránzo,</i>	after dinner.
<i>dópo céna,</i>	after supper.
<i>úna settimána,</i>	a week.
<i>un mése,</i>	a month.
<i>un áнно,</i>	a year.
<i>un minuto,</i>	a minute.
<i>un istante,</i>	an instant.
<i>un momento,</i>	a moment.
<i>la primavéra,</i>	the spring.
<i>la státe, l'estate,</i>	the summer.
<i>l'autúnno,</i>	autumn.
<i>l'inverno, il véno,</i>	the winter.
<i>giórno di fésta,</i>	a holiday.
<i>giórno di lavóro,</i>	a working-day.
<i>il levar del sóle,</i>	the sun-rising.
<i>il tramontár del sóla,</i>	the sun-setting.
<i>l'alba, l'auróra,</i>	the dawn, aurora.

*I Giórni délla Settimána.*      The Days of the Week.

<i>Lunedì,</i>	Monday.	<i>Venerdì,</i>	Friday.
<i>Martedì,</i>	Tuesday.	<i>Sábato,</i>	Saturday.
<i>Mercoledì,</i>	Wednesday.	<i>Doménica,</i>	Sunday.
<i>Giovedì,</i>	Thursday.		

*I Mési.*      The Months.

<i>Gennájo,</i>	January.	<i>Lúglio,</i>	July.
<i>Febbrájo,</i>	February.	<i>Agósto,</i>	August.
<i>Márzo,</i>	March.	<i>Settémbre,</i>	September.
<i>Apríle,</i>	April.	<i>Ottóbre,</i>	October.
<i>Mággio</i>	May.	<i>Novembre,</i>	November.
<i>Giúgno,</i>	June.	<i>Dicémbre,</i>	December.

*Le*

*Le feste dell' anno.*

The holidays of the year.

*Il capo d' anno,  
 il giorno dei Re,  
 la Quarésima,  
 le Quattro tempora,  
 la Domenica delle palme,  
 la settimana santa;  
 il Venerdì santo,  
 il giorno di Pasqua,  
 la Pentecoste,  
 il giorno de' Morti,  
 Natale,  
 la vigilia,  
 la mietitura, messe, raccolta,  
 le vendemmie,*

New-year's day.  
 Twelfth-day.  
 Lent.  
 the Ember-weeks.  
 Palm-Sunday.  
 Passion-week.  
 Good-Friday.  
 Easter-day.  
 Whitsuntide.  
 All-souls day.  
 Christmas-day,  
 the eve.  
 the harvest.  
 the vintage.

*Regni d'Europa, e loro  
 Capitali.*

The Kingdoms of Europe,  
 and their Capital Cities.

<i>Spagna,</i>	<i>Spain,</i>	<i>Madrid,</i>	<i>Madrid.</i>
<i>Francia,</i>	<i>France,</i>	<i>Parigi,</i>	<i>Paris.</i>
<i>Inghilterra,</i>	<i>England,</i>	<i>Londra,</i>	<i>London.</i>
<i>Scozia,</i>	<i>Scotland,</i>	<i>Edinburgo,</i>	<i>Edinburgh.</i>
<i>Irlanda,</i>	<i>Ireland,</i>	<i>Dublino,</i>	<i>Dublin.</i>
<i>Boemia,</i>	<i>Bohemia,</i>	<i>Praga,</i>	<i>Prague.</i>
<i>Norvegia,</i>	<i>Norway,</i>	<i>Bergen,</i>	<i>Bergen.</i>
<i>Polonia,</i>	<i>Poland,</i>	<i>Varsavia,</i>	<i>Warsaw.</i>
<i>Russia,</i>	<i>Russia, {</i>	<i>Pietroburgo,</i>	<i>Petersburg.</i>
<i>Danimarca,</i>	<i>Denmark,</i>	<i>Mosca,</i>	<i>Moscow.</i>
<i>Svezia,</i>	<i>Sweden,</i>	<i>Copenaghen,</i>	<i>Copenhagen.</i>
<i>Turchia,</i>	<i>Turkey,</i>	<i>Stockholm,</i>	<i>Stockholm.</i>
<i>Ungheria,</i>	<i>Hungary,</i>	<i>Costantinopoli,</i>	<i>Constant.</i>
<i>Napoli,</i>	<i>Naples,</i>	<i>Presburgo,</i>	<i>Presburg.</i>
<i>Sicilia,</i>	<i>Sicily,</i>	<i>Napoli,</i>	<i>Naples.</i>
<i>Sardegna,</i>	<i>Sardinia,</i>	<i>Palermo,</i>	<i>Palermo.</i>
<i>Piemonte,</i>	<i>Piedmont,</i>	<i>Cagliari,</i>	<i>Cagliari.</i>
		<i>Torino,</i>	<i>Turin.</i>

*Delle,*

*Delle Dignità Ecclesiastiche.* Of Ecclesiastical Dignities.

<i>Il pápa, il pontéfice,</i>	the pope.
<i>un cardinale,</i>	a cardinal.
<i>un arcivéscovo,</i>	an archbishop.
<i>un véscovo,</i>	a bishop.
<i>un núnzio,</i>	a nuncio.
<i>un prelato</i>	a prelate.
<i>un rettóre,</i>	a rector.
<i>un vicário,</i>	a vicar.
<i>un vicário generále,</i>	a vicar-general.
<i>un decáno,</i>	a dean.
<i>un canónico,</i>	a canon.
<i>un préte,</i>	a priest.
<i>un cappelláno,</i>	a chaplain.
<i>un elemosiniére cappelláno,</i>	an almoner.
<i>un curáto, un párroco, }</i>	a curate.
<i>un piváno,</i>	
<i>un predicatóre,</i>	a preacher.
<i>un sagristáno,</i>	a sexton.
<i>un chéríco,</i>	a clerk.
<i>un músico, un suonatore,</i>	a musician.

*Names of some Articles of Food.*

<i>Páne,</i>	bread.
<i>acqua,</i>	water.
<i>vino,</i>	wine.
<i>birra,</i>	beer.
<i>cárne,</i>	meat or flesh.
<i>pésce,</i>	fish.
<i>alésso,</i>	boiled meat.
<i>arrósto,</i>	roast meat.
<i>un boccone di páne,</i>	a mouthful of bread.
<i>un pasticcio,</i>	a pie.
<i>una fetta di pasticcio,</i>	a slice of pie.
<i>una minéstra,</i>	a soup.
<i>un bródo,</i>	a basin of broth.
<i>un' insaláta,</i>	a salad.
<i>una salsa,</i>	the sauce.
<i>un intingolo,</i>	a ragout.
<i>delle frúttá,</i>	fruit.
<i>del formággio,</i>	cheese.

*L'Apparécchio,*

*L'Apparécchio délla Távola.* The Covering of the Table.

<i>La távola,</i>	the table.	<i>úno scaldavivánde,</i>	a chafing-dish.
<i>úna sédia,</i>	the chair.	<i>un bacile,</i>	a basin.
<i>la továgliá,</i>	the table-cloth.	<i>un bicchiére,</i>	a glass.
<i>una salviétta,</i>	a napkin.	<i>un fiásco,</i>	a flask.
<i>un coltéllo,</i>	a knife.	<i>úna bottiglia,</i>	a bottle.
<i>úna forchétta,</i>	a fork.	<i>úna tazza,</i>	a cup.
<i>un cucchiájo,</i>	a spoon.	<i>úna sottocóppa,</i>	a saucer.
<i>un tóndo,</i>	a plate.	<i>úno sciugamáni,</i>	a towel.
<i>un piátto,</i>	a dish.	<i>un servizio,</i>	a service or course.
<i>úna saliéra,</i>	a salt-cellar.	<i>úna cesta, un cestóne,</i>	a basket.
<i>un acetájo,</i>	a vinegar-bottle.	<i>úna fogliétta,</i>	a half-pint.
<i>una zuccheriéra,</i>	a sugar dish.	<i>úna pinta,</i>	a pint.
<i>un candeliére,</i>	a candle-stick.	<i>un boccale,</i>	a jug.
<i>úna candéla,</i>	a candle.	<i>úna bottiglia,</i>	a bottle.
<i>lo smoccola-tójo,</i>	the snuffers.	<i>un cava-súghero,</i>	a corkscrew.

*Quel che si mángia a Távola per l' Aléssso.* What is eaten at Table as boiled Meat.

<i>Búe, mánzo,</i>	beef.	<i>agnéllo,</i>	lamb.
<i>castráto,</i>	mutton.	<i>úna gallina,</i>	a hen.
<i>vitéllo,</i>	veal.	<i>un pollástro,</i>	a fowl.

*Per gli Antipásti.*

## For the first Course.

<i>Un guazzetto,</i>	a ragout.
<i>úna fricasséa,</i>	a fricassee.
<i>úno stufáto,</i>	stewed meat.
<i>un' anzmélla di vitéllo,</i>	sweet bread.
<i>úna crostáta, una torta,</i>	a tart.
<i>del pasticcétti,</i>	petty patties.
<i>del presciútto,</i>	some ham.

*délla*



delle *salsette*,  
 un *salame di Bologna*,  
 del *sanguinaccio*,  
 del *fégato*,  
 delle *radici*,  
 un *melone*, *popone*,

*sausages*.  
 a Bologna *sausage*.  
*black pudding*.  
*liver*.  
*radishes*.  
 a *melon*.

*Quel che si fa Arrostire.*

*What is roasted.*

*Un cappone*,  
*pollastri*,  
*piccioni*,  
*le beccacce*,  
*le pernici*,  
*i tordi*,  
*le lodole*,  
*le quaglie*,  
*i fagiani*,  
*un gallinaccio*,  
*un'oca*,  
*un papero*,  
*un'anitra*,  
*un daino*,  
*una lepore*,  
*un coniglio*,  
*un porco*, *un majale*,  
*un porchetto*,  
*un cinghiale*,  
*salvaggina*,  
*testuggine di mare*,  
*un cervo*,  
*un cosciotto*,  
*un lombo di vitello*,  
*una spallétta di castrato*,  
*una braciúola*,  
*del selvaggiúme*, *del l'uc-*  
*cellame*,

a *capon*.  
*pullets*.  
*pigeons*.  
*woodcocks*.  
*partridges*.  
*thrushes*.  
*larks*.  
*quails*.  
*pheasants*.  
 a *turkey*.  
 a *goose*.  
 a *gosling*.  
 a *duck*.  
 a *deer*.  
 a *hare*.  
 a *rabbit*.  
 a *pig*.  
 a *roasting pig*.  
 a *wild boar*.  
*venison*.  
*turtle*.  
 a *stag*.  
 a *leg of mutton*.  
 a *loin of veal*.  
 a *shoulder of mutton*.  
 a *steak*.  
*game*.

*Per condire la Vivande.*

*To season Meat with.*

*Del sale*, *salt*.  
*del pepe*, *pepper*.  
*dell'olio*, *oil*.

*dell'aceto*, *vinegar*.  
*dell'agresto*, *verjuice*.  
*della mostarda*, *mustard*.

<i>dei garófani</i> , cloves.	<i>dell' áglio</i> , garlic.
<i>della cannella</i> , cinnamon.	<i>del lardo</i> , bacon.
<i>dei càpperi</i> , capers.	<i>dei melàngoli</i> , oranges.
<i>del lauro</i> , laurel.	<i>degli aranci</i> , oranges.
<i>dei funghi</i> , mushrooms.	<i>dei limóni</i> , lemons.
<i>dei tartúfoli</i> , truffles.	<i>del persémo</i> , parsley.
<i>delle cipolle</i> , onions.	<i>delle cipollétte</i> , young onions.
<i>dégliscalogni</i> , shalots.	<i>delle uova</i> , eggs.

*Per l' Insalata.*

## For a Salad.

<i>Dell' érbe</i> , herbs.	<i>de' sèlleri</i> , celer.
<i>dell' indivia</i> , endive.	<i>del cerfoglio</i> , chervil.
<i>della lattuga</i> , lettuce.	<i>del crescione</i> , cress.

*Per i Giorni di Mágro.*

## For Fish Days.

<i>Del butirro</i> , butter.	<i>delle óstriche</i> , oysters.
<i>del látte</i> , milk.	<i>del salmóna</i> , salmon.
<i>delle uova da bére</i> , eggs in the shell.	<i>del merluzzo</i> , cod-fish.
<i>delle uova affogate</i> , poached eggs.	<i>delle alici</i> , anchovies.
<i>una frittata</i> , an omelet.	<i>un gámbero</i> , a lobster.
<i>dei gámberi</i> , crawfish.	<i>dei pisèlli</i> , peas.
<i>un luccio</i> , a pike.	<i>delle fave</i> , beans.
<i>una carpa</i> , a carp.	<i>déglispináci</i> , spinach.
<i>una trota</i> , a trout.	<i>dei carciófoli</i> , artichokes.
<i>una sógliola</i> , a sole.	<i>déglispáragi</i> , asparagus.
<i>un' anguilla</i> , an eel.	<i>dei cávoli</i> , cabbages.
<i>una tinca</i> , a tench.	<i>dei bróccoli</i> , sprouts.
<i>uno storione</i> , a sturgeon.	<i>dei cávoli fióri</i> , cauliflowers.
<i>un' aringa</i> , a herring.	<i>del finóchio</i> , fennel.

*Per le Frutta.*

## For the Dessert.

<i>Delle méle</i> , dei pomi,	apples.
<i>delle pére</i> ,	pears.
<i>delle persiche</i> ,	peaches.
<i>dei bricóccoli</i> ,	apricots.
<i>delle ceráse</i> ,	cherries.
<i>delle uvespine</i> ,	gooseberries.

dei



*il cugino,*  
*la cugina,*  
*il cognáto,*  
*la cognáta,*  
*il suócero,*  
*la suócera,*  
*il genero,*  
*la nuora,*  
*il nipotino,*  
*la nipotina,*  
*i genitóri,*  
*lo spóso,*  
*la spósa,*  
*consórtie, masc. and fem.*  
*il gemello,*  
*il figlióccio,*  
*la figlióccia,*  
*il sántolo,*  
*la sántola,*  
*la bália,*  
*un parénte,*  
*la parénte,*  
*l'amíco,*  
*l'amíca,*  
*un nemíco,*  
*una nemíca,*  
*un védovo,*  
*una védova,*  
*un eréde,*  
*una eréde, una réde,*  
*un pupílo,*  
*una pupílla,*  
*un parentádo,*  
*un matrimónio,*  
*uno spozalizio,*

the cousin.  
 the female cousin.  
 the brother-in-law.  
 the sister-in-law.  
 the father-in-law.  
 the mother-in-law.  
 the son-in-law.  
 the daughter-in-law.  
 the grand-son.  
 the grand-daughter.  
 the parents.  
 the spouse, *masc.*  
 the spouse, *fem.*  
 a consort.  
 the twin-brother.  
 the god-son.  
 the god-daughter.  
 the god-father.  
 the god-mother.  
 the nurse.  
 a relation, a relative.  
 the female relation, rela-  
 the friend. [tive.  
 the female friend.  
 an enemy, *masc.*  
 a female enemy.  
 a widower.  
 a widow.  
 an heir.  
 an heiress.  
 a pupil, *masc.*  
 a female pupil.  
 an alliance.  
 a marriage.  
 a wedding.

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*Degli Státi dell' Uómo e*    *Of the Conditions of Man*  
*della Dónna.*                      *and Woman.*

*Un uómo,*  
*una dónna,*

a man.  
 a woman.

O

un

<i>un uómo attempáto,</i>	an aged man.
<i>una dóma attempáta,</i>	an aged woman.
<i>un vécchio,</i>	an old man.
<i>una vécchia,</i>	an old woman.
<i>un giòvane,</i>	a young man.
<i>una giòvane,</i>	a young girl.
<i>un maríto,</i>	a husband.
<i>una móglie,</i>	a wife.
<i>un bambíno, masc. }</i>	an infant.
<i>una bambína, fem. }</i>	
<i>un ragázzo, fanciullo,</i>	a boy.
<i>un ragazzíno, fanciullino,</i>	a little boy.
<i>una fanciullína,</i>	a little girl.
<i>una zitélla,</i>	a maid.
<i>il padróne,</i>	the master.
<i>la padróna,</i>	the mistress.
<i>il sérvitore,</i>	the man servant.
<i>la sérva,</i>	the female servant.
<i>il cittadíno,</i>	the citizen.
<i>il contadíno,</i>	the countryman.
<i>un forestiéro,</i>	a stranger.
<i>un baróne,</i>	a rogue.
<i>un monélló, un furbo,</i>	a sharper, a knave.
<i>un lúdro,</i>	a thief.

*Quel che bisógna per  
vestírsi.*

What is necessary for  
dressing oneself.

<i>Un vestíto, un abito,</i>	a suit of clothes.
<i>un cappélló,</i>	a hat.
<i>una perúcca,</i>	a wig.
<i>una cravátta,</i>	a cravat.
<i>un ferrajuólo,</i>	a great coat.
<i>un abito, un vestito,</i>	a coat.
<i>le calzétte, calze,</i>	stockings.
<i>lesottocalzétte, le sottocalze,</i>	under stockings.
<i>gli scarpíni,</i>	
<i>le scárpe,</i>	
<i>le pianélle,</i>	
<i>una camícia,</i>	

<i>una camiciola,</i>	a waistcoat.
<i>una sottoveste,</i>	a sleeve.
<i>una manica,</i>	the ruffles.
<i>i manichetti,</i>	a cap.
<i>una berretta,</i>	a night-gown.
<i>una zimarra,</i>	a pocket.
<i>una tasca, una sacoccia,</i>	the fob.
<i>il borsellino,</i>	pantaloon.
<i>pantaloni,</i>	trowsers.
<i>calzoni lunghi,</i>	drawers.
<i>mutande,</i>	

*Coi Vestiti, bisogna* With Clothes, we must have

<i>Delle fettucce,</i>	ribbons.
<i>dei merlotti,</i>	lace.
<i>dei bottoni,</i>	buttons.
<i>delle bottoniere,</i>	button-holes.
<i>della frangia,</i>	fringe.
<i>dei guanti,</i>	gloves.
<i>un fazzoletto,</i>	a handkerchief.
<i>un oriuolo, orologio,</i>	a watch.
<i>un manicotto,</i>	a muff.
<i>delle fibbie,</i>	buckles.
<i>delle legacce,</i>	garters.
<i>un anello,</i>	a ring.
<i>un pettine,</i>	a comb.
<i>una tabacchiera,</i>	a snuff box.

*Per quei che montano  
a Cavallo.*

For those who ride on  
Horseback.

<i>La spada,</i>	the sword.
<i>un pendone,</i>	a belt.
<i>una cintura,</i>	a girdle.
<i>le pistole,</i>	the pistols.
<i>una briglia,</i>	a bridle.
<i>una sella,</i>	a saddle.
<i>le staffe,</i>	the stirrups.

*la frusta,*  
*gli stivali,*  
*gli speroni,*  
*la ginocchiiera,*  
*la rotella,*  
*la gamba,*  
*la suola,*  
*il calcagno,*

the whip.  
the boots.  
the spurs.  
the top of the boot.  
the rowel of the spur.  
the leg.  
the sole.  
the heel.

*Per le Signore.* ————— *For the Ladies.*

*sottana,*

a cap, or head-dress.

a petticoat.

the stays.

the apron.

a mask.

a veil.

ear-rings.

the curls.

a fan.

a busk.

bracelets.

the toilet.

pins.

a pincushion.

a pair of scissors.

a thimble.

a needle.

thread.

paint.

patches.

sweet waters.

powder.

a bodkin.

a head-dress.

a box.

jewels.

a jewel.

a diamond.

an emerald.

a ruby.

*acqua odorosa,*  
*della polvere,*  
*lo spillone di testa,*  
*l'acconciatura di capo,*  
*la scatola,*  
*la gioja,*  
*una gioja, un giojello,*  
*un diamante,*  
*uno smeraldo,*  
*un rubino,*

<i>una pérła,</i>	a pearl.
<i>uno zaffiro,</i>	a sapphire.
<i>uno stuzzicadénti,</i>	a tooth-pick.
<i>délla téla,</i>	linen.
<i>una canocchia, rocca,</i>	a distaff.
<i>il fuso,</i>	the spindle.
<i>la sétta,</i>	silk.
<i>la lana,</i>	wool.
<i>dell' amido,</i>	starch.
<i>del sapóne,</i>	soap.
<i>lo stúccio,</i>	a case.

*Delle Parti del Corpo.*

## Of the Parts of the Body.

<i>La testa, il capo,</i>	the head.	<i>le braccia,</i>	the arms.
<i>il viso, la faccia,</i>	the face.	<i>il gómto,</i>	the elbow.
<i>la fronte,</i>	the forehead.	<i>il pugno,</i>	the fist.
<i>gli occhi,</i>	the eyes.	<i>la máno,</i>	the hand.
<i>le ciglia,</i>	the eyebrows.	<i>il dito,</i>	the finger.
<i>le palpebre,</i>	the eye-lids.	<i>il pollice,</i>	the thumb.
<i>la pupilla,</i>	the eye-ball.	<i>le unghie,</i>	the nails.
<i>le orecchia,</i>	the ears.	<i>lo stómaco,</i>	the stomach.
<i>i capelli,</i>	the hair.	<i>il petto,</i>	the bosom.
<i>le témpia,</i>	the temples.	<i>le zinne,</i>	the breasts.
<i>le guance,</i>	the cheeks.	<i>le cosce,</i>	the thighs.
<i>il náso,</i>	the nose.	<i>le ginóchia,</i>	the knees.
<i>le narici,</i>	the nostrils.	<i>la gamba,</i>	the leg.
<i>la bárba,</i>	the beard.	<i>la pólpá délla gamba,</i>	the calf of the leg.
<i>la bócca,</i>	the mouth.	<i>la nóce del piéde,</i>	the ankle-bone.
<i>i dénti,</i>	the teeth.	<i>il cóllo del piéde,</i>	the instep.
<i>la lingua,</i>	the tongue.	<i>il piéde,</i>	the foot.
<i>le lábbra,</i>	the lips.	<i>il calcagno,</i>	the heel.
<i>il paláto,</i>	the palate.	<i>la ciéra,</i>	the mien.
<i>le basétte, i baffi,</i>	the whiskers.	<i>la complessión,</i>	the complexion.
<i>il ménto,</i>	the chin.	<i>l' ária,</i>	the air.
<i>il cóllo,</i>	the neck.		
<i>la gola,</i>	the throat.		
<i>le spalle,</i>	the shoulders.		

il



<i>il portamento,</i>	the demean- our.	<i>il fegato,</i>	the liver.
<i>la grassezza,</i>	the fatness.	<i>il polmone,</i>	the lungs.
<i>la magrezza,</i>	the leanness.	<i>una tosse,</i>	a cough.
<i>la statura,</i>	the stature.	<i>il catarro,</i>	the rheum.
<i>l'andatura,</i>	the gait.	<i>il fiato,</i>	the breath.
<i>il gesto,</i>	the gesture.	<i>la voce,</i>	the voice.
<i>il cervello,</i>	the brain.	<i>la parola,</i>	the speech.
<i>il sangue,</i>	the blood.	<i>un sospiro,</i>	a sigh.
<i>le vene,</i>	the veins.	<i>la vista,</i>	the sight.
<i>le arterie,</i>	the arteries.	<i>l'udito,</i>	the hearing.
<i>i nervi,</i>	the nerves.	<i>l'odorato,</i>	the smell.
<i>i muscoli,</i>	the muscles.	<i>il gusto,</i>	the taste.
<i>la pelle,</i>	the skin.	<i>il tatto,</i>	the feeling.
<i>il cuore,</i>	the heart.	<i>il sentimento,</i>	the opinion.
		<i>l'opinione,</i>	

## Per Istudiare.

## For Study.

<i>La libreria,</i>	the library.
<i>il gabinetto.</i>	the closet.
<i>un libro,</i>	a book.
<i>uno zibaldone,</i>	a common-place book.
<i>la carta,</i>	the paper.
<i>un foglio,</i>	a leaf.
<i>una pagina,</i>	a page.
<i>la coperta d'un libro,</i>	the cover of a book.
<i>una penna,</i>	a pen.
<i>l'inchiostro,</i>	ink.
<i>un calamaio,</i>	an ink-stand.
<i>un temperino,</i>	a pen-knife.
<i>lo spago,</i>	packthread.
<i>la polvere, l'arena, la sabbia,</i>	sand.
<i>il polverino,</i>	the sand-box.
<i>la cera,</i>	the wax.
<i>un sigillo,</i>	a seal.
<i>una lettera,</i>	a letter.
<i>un biglietto,</i>	a note.
<i>la scrittura,</i>	the writing.
<i>il ricordo, il taccuino,</i>	the pocket-book.
<i>la cartapécora, la pergamena,</i>	parchment.

*il pennello,*  
*il lapis,*  
*una lezione,*  
*una traduzione,*  
*un téma,*  
*un portafoglio,*

the pencil, or ~~brush~~  
 the pencil (blacklead),  
 a lesson.  
 a translation.  
 a theme.  
 a case for paper.

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*Strumenti di Musica, &c.*

Instruments of Music, &c.

*Un violino,*  
*una viola,*  
*un corno,*  
*un flauto, un traversiere,*  
*uno zúffolo,*  
*una zampogna,*  
*una piva, un oboè,*  
*una chitárra,*  
*un cémbalo,*  
*un pianoforte,*  
*un liuto,*  
*un' árpa,*  
*un órgano,*  
*una trómba,*  
*un tambúro,*  
*un píffero,*  
*un' orchestra,*  
*una bándá,*  
*il básson,*  
*il sopráno,*  
*il tenóre,*  
*il contra tenóre,*

a violin.  
 a bass-viol.  
 a horn.  
 a flute.  
 a flageolet.  
 a bagpipe.  
 a hautboy.  
 a guitar.  
 a harpsichord.  
 a piano-forte.  
 a lute.  
 a harp.  
 an organ.  
 a trumpet.  
 a drum.  
 a fife.  
 an orchestra.  
 a band.  
 the bass.  
 the treble.  
 the tenor.  
 the counter-tenor.

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*D'una Casa e delle sue parti.*

Of a House and its parts.

*La casa,*  
*la pórtá,*  
*il portone,*

the house.  
 the door,  
 the gate.

*la cámara, la stanza,*  
*la sala,*  
*la sala da pranzare,*  
*la sala bassa,*  
*l'anticámara,*  
*la sala,*  
*il gabinétto,*  
*la finéstra,*  
*le invetriate,*  
*la cucina,*  
*il cortile,*  
*il pózzo,*  
*la stalla,*  
*la cantina,*  
*la scála,*  
*le scále,*  
*il giardino,*  
*la fontána,*  
*la dispénsa,*  
*il primo piáno,*  
*il secóndo piáno,*  
*il terrázzo,*  
*la soffitta,*  
*il tétto,*  
*le tégole,*  
*le grondaje,*  
*il múro, la muraglia,*  
*il camíno,*  
*i mattóni,*  
*il pálco, il tavolato,*  
*la riméssa,*  
*il fórno,*  
*la tráve,*  
*i travicélli,*  
*le távole, le assi,*  
*l'inségna,*  
*la pigióne, il fitto,*  
*il gesso,*  
*la calcína,*  
*il mármó,*  
*la piétra,*

the room.  
 the drawing-room.  
 the dining-room.  
 the parlour.  
 the anti-chamber.  
 the hall.  
 the closet.  
 the window.  
 the panes of glass.  
 the kitchen.  
 the yard.  
 the well.  
 the stable.  
 the cellar.  
 the stair-case.  
 the stairs.  
 the garden.  
 the fountain.  
 the pantry.  
 the first floor.  
 the second floor.  
 the terrace.  
 the garret.  
 the roof.  
 the tiles.  
 the gutters.  
 the wall.  
 the chimney.  
 the bricks.  
 the floor.  
 the coach-house.  
 the oven.  
 the beam.  
 the joists.  
 the planks.  
 the sign.  
 the rent.  
 the plastering.  
 the lime.  
 the marble.  
 the stone.

il colombajo,  
il pollajo,  
il comodo,

the pigeon-house,  
the hen-house.  
the water-closet.

### *I Móbili della Camera.*

La tapezzeria,  
lo spécchio,  
il letto,  
le lenzuola,  
il materasso,  
la coltrice,  
il pagliaccio,  
il capezzale,  
il sopraciletto del letto,  
le cortine,  
la bandinella,  
la coperta,  
il guanciale.  
le vérghe,  
la sponda del letto,  
i quadri,  
un orologio,  
la cornice,  
le sedie,  
una sedia d'appoggio,  
la tavola,  
il tappeto,  
il sofà,  
la credenza,  
un paravento,  
una scatola,  
una cassetta,  
un forziere,  
la ricamatúra,  
la pittura,  
l'indoratura,  
la scultura,  
l'intagliatura,  
una figura,

### *The Furniture of a Room.*

the tapestry.  
the looking-glass.  
the bed.  
the sheets.  
the mattress.  
the feather-bed.  
the straw-bed.  
the bolster.  
the tester of the bed.  
the curtains.  
the head curtain.  
the counterpane.  
the pillow.  
the curtain-rods.  
the bed-side.  
the pictures.  
a clock.  
the frame.  
the chairs.  
an arm-chair.  
the table.  
the carpet.  
the sofa.  
the cupboard.  
a screen.  
a chest.  
a box.  
a strong-box.  
embroidery.  
the painting.  
the gilding.  
the carving, or sculpture.  
carving on wood.  
a figure.

*una statua,*  
*una colonna,*  
*un piedestallo,*

a statue.  
a pillar.  
a pedestal.

*Quel che si trova intorno  
al Cammino,*

What we find about the  
Chimney.

*La porcellana,*  
*un' urna,*  
*un vaso,*  
*il fuoco,*  
*il carbone,*  
*le ceneri, la cenere,*  
*il focolare,*  
*un pezzo di legna,*  
*una fascina di legna grossa,*  
*un soffietto,*  
*la palétta,*  
*le mollette,*  
*il forcone,*  
*zolfanelli,*  
*il fucile,*  
*la pietra focaja,*  
*l' esca,*  
*la fiamma,*  
*il parafuoco,*  
*il fumo,*  
*la caligine, la fuligine,*  
*il parabrace,*

the China ware.  
an urn.  
a vase, a vessel.  
the fire.  
coals.  
ashes.  
the hearth.  
a log of wood.  
a faggot.  
a pair of bellows.  
the shovel.  
the tongs.  
the poker.  
the matches.  
the steel.  
the flint.  
the tinder.  
the flame.  
the screen.  
the smoke.  
the soot.  
the fender.

*Quel che si trova nella  
Cucina.*

What we find in the  
Kitchen.

*Lo spiedo,*  
*il girarrosto,*  
*il voltaspiedo,*  
*il caldaro,*  
*una padella,*  
*un treppiede,*  
*una graticola, una gratella,*  
*una brocca,*

the spit. *broccha*  
the jack. *tuane broccha*  
the jack.  
the kettle. *chaudiere*  
a frying-pan. *poêle à frire*  
a trivet. *trépied*  
a gridiron. *gril*  
a pitcher. *brocche*

una secchia, un secchio, <i>secchio</i>	a pail. <i>seau</i>
una còrda, cuerda, <i>cuerda</i>	a rope. <i>corde</i>
una girèlla, <i>avvolgimento</i>	a pulley. <i>poulie</i>
un catino, <i>caghiola</i>	an earthen pan. <i>écuelle</i>
una pignatta, <i>bucchio</i>	a pot. <i>pot</i>
una pentola,	a great pot.
una cucchiòjo, <i>cucharon</i>	a spoon.
una mèstola,	a ladle. <i>gustatore</i>
una forcina, <i>forchetta</i>	a fork. <i>fourchette</i>
uno scaldavivande,	a chafing-dish. <i>chaudron</i>
lo scaldalètto,	the warming-pan.
un rampino,	a hook.
la catena,	the pot-hanger.
una gratùggia,	a grater.
una tortiera,	a pudding-pan.
un mortàro, <i>albero</i>	a mortar. <i>mortier</i>
un pistèllo,	a pestle.
uno sciacquatòre, <i>sciacquo</i>	the sink. <i>évier</i>
una scòpa, <i>scopa</i>	a broom.
uno straccio, <i>straccio</i>	a rag. <i>linceul</i>
uno stroffinaccio, <i>linceul</i>	a duster. <i>toilette</i>

Quel che si tróva nèlla  
Cantina.

What we find in the  
Cellar.

Una bòtte,	a butt.
un barile,	a barrel.
un imbottatòjo,	a funnel.
un cèrchio,	a hoop.
la feccia,	the dregs.
del vino,	wine.
della birra,	beer.
del sídro,	cider.
vin vècchia,	old wine.
vin nuòvo,	new wine.
vin rósso,	red wine.
vin biáncò,	white wine.
vin chiarètta,	claret.
vino guásto,	sour wine.
acéto,	vinegar.
vin dolce,	sweet wine.
mósto,	must.

un

*un martéllo,*  
*métter mano ad una bétte,*  
*cavár vino,*  
*tirar un súghero,*  
*un cava súghero,*

a hammer.  
 to tap a butt.  
 to draw wine.  
 to draw a cork.  
 a corkscrew.

*Quel che si trova intórno  
 alla Pórta.*

What is found about a  
 door.

*La chiáve,*  
*la serratúra,*  
*il catenáccio,*  
*il saliscéndi,*  
*il chiavistéllo,*  
*i riscóntri,*  
*il battitójo,*  
*la campanélla,*  
*la stánga,*  
*il soglio,*  
*i gángheri,*

the key.  
 the lock.  
 the bolt.  
 the latch.  
 the bolt.  
 the wards of a lock.  
 the knocker.  
 the bell.  
 the bar.  
 the threshold.  
 the hinges.

*Quel che si tróva nella  
 Stálla.*

What we find in the  
 Stable.

*Del fieno,*  
*della biáda,*  
*délla páglia,*  
*una rastelliéra,*  
*una mangiatója,*  
*la sémola*  
*il péttine,*  
*la stríglia,*  
*un váglío,*  
*la bríglia,*  
*la sélla,*  
*il pettorále,*  
*le cínghie,*  
*il cavicchio,*  
*l' arcíone,*  
*una cavézza,*

hay.  
 oats.  
 straw.  
 a rack.  
 a manger.  
 the bran.  
 the comb.  
 the curry-comb.  
 a sieve.  
 the bridle.  
 the saddle.  
 the breast-plate.  
 the girths.  
 the peg.  
 the saddle-bow.  
 a halter.

*il*

*il mózzo di stállo,* the groom.  
*i caválli,* the horses.  
*la carrózza,* the coach.  
*il calesso,* the chariot.  
*carrozza per due persone,* the chaise.  
*un cárro,* a waggon.  
*una carrétta,* a cart.



*Quel che si tróva nel*  
*Giardino, i fíori, e gli*  
*álberi.*

What is found in the Gar-  
 den, the flowers and the  
 trees.

*Una spallétta,*  
*una pèrgola,*  
*una rósa,*  
*un gelsomino,*  
*dei garófani,*  
*del geranio,*  
*délle tulípe, dei talipáni,*  
*dei gígli,*  
*délle vióle,*  
*délle gionchíglie,*  
*un pomáro, or pomo,*  
*un péro,*  
*un cirégio,*  
*un susino,*  
*un álbero d' albicocco,*  
*un pérsico,*  
*un móro,*  
*un fico,*  
*un ulívo,*  
*il bóssó,*  
*il láuro,*  
*l' abéte,*  
*la quérchia, il róvere,*  
*il fággio,*  
*l' ólmo,*  
*l' úva spína,*  
*l' aráncio,*  
*un rosájo,*  
*il semenzajo,*

a row of wall-trees.  
 an arbor.  
 a rose.  
 a jessamin.  
 pinks.  
 geraniums.  
 tulips.  
 lilies,  
 violets.  
 jonquils.  
 an apple-tree.  
 a pear tree,  
 a cherry-tree.  
 a plumb-tree.  
 an apricot-tree.  
 a peach-tree.  
 a mulberry-tree.  
 a fig-tree.  
 an olive-tree,  
 the box-tree.  
 the laurel-tree.  
 the fir-tree.  
 the oak.  
 the beech-tree.  
 the elm.  
 the gooseberry-tree.  
 the orange-tree.  
 a rose-bush.  
 the nursery.



*la vite,*  
*la vigna,*  
*l'édéra,*  
*un rámo,*  
*un mándorlo,*  
*un viále,*  
*un boschéttó,*  
*l'ómbra,*  
*il frésco,*  
*la fontána,*  
*i canáli,*  
*un cespúglio,*  
*un mírto.*  
*la verdára,*  
*un mázzo di fíori,*

the vine.  
 the vineyard.  
 ivy.  
 a branch.  
 an almond-tree.  
 an avenue.  
 a little-wood.  
 the shade,  
 the cool.  
 the fountain.  
 the canals.  
 a bush.  
 a myrtle.  
 verdure.  
 a nosegay.

### Dignità temporáli.

*Un imperatóre,*  
*úna imperatríce,*  
*un re,*  
*úna regína,*  
*il delfíno,*  
*la delfína,*  
*il príncipe,*  
*la principéssa,*  
*il granduca,*  
*la granduchessa,*  
*l'arciduca,*  
*l'arciduchessa,*  
*il dúca,*  
*la duchéssa,*  
*il marchése,*  
*la marchéssa,*  
*il cónte,*  
*la contéssa,*  
*il visconte,*  
*la viscontéssa,*  
*il baróne,*  
*la baronéssa,*

### Temporal Dignities.

an emperor.  
 an empress.  
 a king.  
 a queen.  
 the dauphin.  
 the dauphiness.  
 the prince.  
 the princess.  
 the grand-duke.  
 the grand-duchess.  
 the arch-duke.  
 the arch-duchess.  
 the duke.  
 the duchess.  
 the marquis.  
 the marchioness.  
 the earl.  
 the countess.  
 the viscount.  
 the viscountess.  
 the baron.  
 the baroness.

*l'am-*

<i>l'ambasciadóre,</i>	the ambassador.
<i>l'ambasciadrice,</i>	the ambassadress.
<i>un incaricato d'affari,</i>	the chargé d'affaires.
<i>un segretario di legazione,</i>	a secretary of legation.
<i>un baronetto,</i>	a baronet.
<i>un cavaliere,</i>	a knight.
<i>il governatóre,</i>	the governor.
<i>la governatrice,</i>	the governor's lady.
<i>un inviáto,</i>	an envoy.
<i>un residente,</i>	a resident.
<i>un agente,</i>	an agent.
<i>un cónsole.</i>	a consul.

*Càriche ed Ufficiáli di  
Giustizia.*

Officers and Offices of  
Justice.

<i>Il cancelliére,</i>	the chancellor.
<i>il custóde de' sigilli.</i>	the keeper of the seals.
<i>il segretário di státo,</i>	the secretary of state.
<i>l'intendente,</i>	the surveyor.
<i>il tesoriére,</i>	the treasurer.
<i>il presídente,</i>	the president.
<i>il consigliére,</i>	the councillor.
<i>il maéstro delle suppliche,</i>	the master of requests.
<i>il maéstro de' cónti,</i>	the master of accounts.
<i>il giudice,</i>	the judge.
<i>il luogotenénte civile,</i>	the civil magistrate.
<i>il luogotenénte criminále,</i>	the criminal magistrate.
<i>il podestà,</i>	the mayor.
<i>un schiavíno,</i>	an alderman.
<i>l'avvocáto,</i>	the advocate.
<i>il procuratóre,</i>	the attorney.
<i>il procuratór fiscále,</i>	the attorney-general.
<i>un sostitúto,</i>	a deputy.
<i>un notájo,</i>	a notary.
<i>un segretário,</i>	a secretary.
<i>un sollecitatóre,</i>	a solicitor.
<i>úno scriváno,</i>	a clerk.
<i>un copista,</i>	a hackney-writer.
<i>l'uscíere,</i>	the door-keeper, usher.
<i>il sergénte, il cursóre,</i>	the serjeant.

un



*L' Armata.**The Army.*

*Un' armata,*  
*una flotta,*  
*una squadra,*  
*il corpo di battaglia,*  
*la vanguardia,*  
*la retroguardia,*  
*il corpo di riserva,*  
*una linea,*  
*un campo volante,*  
*la cavalleria,*  
*la fanteria,*  
*uno squadrone,*  
*un battaglione,*  
*la prima fila, or schiera,*  
*la seconda fila,*  
*il bagaglio,*  
*i cannoni,*  
*le tende,*  
*il padiglione,*  
*un reggimento,*  
*una compagnia,*  
*un presidio, or una guar-*  
*nigione,*  
*una brigata,*  
*una suddivisione,*

an army.  
 a fleet.  
 a squadron,  
 the main-body.  
 the van-guard.  
 the rear-guard.  
 the body of reserve.  
 a line.  
 a flying camp.  
 the cavalry.  
 the infantry.  
 a squadron.  
 a battalion.  
 the first rank.  
 the second rank.  
 the baggage.  
 the guns.  
 the tents.  
 the pavilion.  
 a regiment.  
 a company.  
 a garrison.  
 a division.  
 a sub-division.

*Le Fortificazioni.**The Fortifications.*

*Una città.*  
*la cittadella,*  
*un forte,*  
*una fortezza,*  
*un castello,*  
*le mura,*  
*il fosso,*  
*una palizzata, uno steccato*  
*la cortina,*  
*la mezza luna,*  
*la casamatta,*

a city.  
 the citadel.  
 a fort.  
 a fortress.  
 a castle.  
 the walls.  
 the ditch.  
 a pallisado.  
 the curtain.  
 the half-moon.  
 the casemate.

*la stáda copérta,*  
*un fortíno,*  
*le trinciére,*  
*úna mína,*  
*úna contramína,*  
*úna tórre,*  
*un parapétte,*  
*il terrapiéno,*  
*úna piátta fórma,*  
*un cavaliére,*  
*un bastióne,*  
*provvisióni da bécen,*  
*provvisióni da guérre,*  
*munizioni,*  
*un assédio,*  
*le capitolazióni,*  
*i soccórsi,*  
*úna sortíta,*  
*un assálto,*

the covered way.

a small fort.

the trenches.

a mine,

a counter-mine.

a tower.

a parapet.

the rampart.

a platform.

a cavalier.

a bastion.

provisions.

ammunition.

a siege.

the capitulations.

succours.

a sally.

a storm.

### Professioni, e Mestiéri.

*Un autore,*  
*un editore,*  
*un traduttore,*  
*un librajó,*  
*úno stampatóre,*  
*un legatore di libri,*  
*un médico,*  
*un cerúsico,*  
*úno speziále,*  
*un barbiére,*  
*un fornajo,*  
*un pasticciére,*  
*un rosticciére,*  
*un macellajo,*  
*un óste,*  
*un mercánte, un negoziánte,*  
*un sarto, un sartóre,*  
*un calzólajo,*  
*un ciabattíno,*

### Professions, and Trades.

an author.

an editor.

a translator.

a bookseller.

a printer.

a bookbinder.

a physician.

a surgeon.

an apothecary.

a barber.

a baker.

a pastry-cook.

a cook that roasts.

a butcher.

an innkeeper.

a merchant.

a taylor.

a shoemaker.

a cobbler.

<i>pellajo,</i>	a hat-maker.
<i>rciájo,</i>	a mercer, haberdasher.
<i>lájó,</i>	a sadler.
<i>miscálco,</i>	a farrier.
<i>cisore,</i>	a copper-plate engraver.
<i>tagliatóre,</i>	a carver.
<i>ttóre,</i>	a painter.
<i>camatóre,</i>	an embroiderer.
<i>legnámé,</i>	a joiner.
<i>arangóne,</i>	a carpenter.
<i>uratóre,</i>	a mason.
<i>chiavájo,</i>	a locksmith.
<i>mugnajo,</i>	a miller.
	a washer-woman.
	a watchmaker.
	a jeweller.
	a silversmith.
	a goldsmith.
	an upholsterer.
	a broker.
	a glover.
	a player.
	a musician.
<i>io spadájo,</i>	a sword-cutler.
<i>ia scuffájo, una modista,</i>	a milliner.
<i>n facchino,</i>	a porter.
<i>n vetrájo,</i>	a glazier.

## Ufficiali di Casa.

Un lacchè,  
 uno staffiere, un servitore,  
 il pággio,  
 il cocchière,  
 il palafreniére,  
 la serva,  
 la cameriera,  
 il cameriere,  
 i portantini,  
 il portinajo,  
 lo scudière, il cavalleriéro,  
 lo scúlco,

## Officers of the House.

a running footman,  
 a footman, a man, a servant  
 the page.  
 the coachman.  
 the groom.  
 the maid-servant.  
 the chamber-maid.  
 the valet.  
 the chairmen.  
 the porter.  
 the gentleman of the horse.  
 the carver.

il

il coppière,  
 il cantinière,  
 il credenzière,  
 il maéstro di casa,  
 il segretário,  
 il cappelláno,  
 il gentiluómo,  
 l'intendénte,  
 il cubco,  
 il giardinière,  
 il vignaiuólo,  
 il padróne,  
 la padróna,

the cup-bearer.  
 the butler.  
 the cupboard-keeper.  
 the steward.  
 the secretary.  
 the chaplain.  
 the gentleman.  
 the intendant.  
 the cook.  
 the gardener.  
 the vine-dresser.  
 the master.  
 the mistress.

*Qualità, Difetti, Imperfez-  
 zioni e malattie dell'  
 Uomo.*

Un guércio,  
 un ciéco,  
 un góbbo,  
 uno zóppo,  
 uno storpiáto,  
 un manciáo,  
 un máncó,  
 un sórdo,  
 un muto,  
 uno scilinguáto,  
 un calvo,  
 un náno,

*Qualities, Defects, Imper-  
 fections, Diseases, &c.  
 of man.*

a one-eyed man.  
 a blind man.  
 a hunch-backed man.  
 a lame man.  
 a cripple.  
 a left-handed man.  
 a one-handed man.  
 a deaf man.  
 a dumb man.  
 a stammerer.  
 a bald man.  
 a dwarf.  
 a thief.  
 a rascal.  
 a rogue.  
 a magician.  
 a sorcerer.  
 a witch.  
 a wicked fellow.  
 good luck.  
 bad luck.  
 fortune,  
 a sick person.

la

*la malattia,*  
*una febbre,*  
*una terzana,*  
*una quartana,*  
*il tremito,*  
*una ferita,*  
*una contusione,*  
*la podagra, la gotta,*  
*i dolori colici,*  
*la rosolia,*

sickness.  
 fever.  
 a tertian ague.  
 a quartan ague.  
 the cold fit.  
 a wound.  
 a contusion.  
 the gout.  
 the cholic.  
 the measles.

*pettata,*  
*uno svenimento,*  
*la morte,*

a swooning.  
 death.

### Degli Uccelli.

### Of Birds.

*Un' aquila,*  
*un uccello,*  
*un uccellino,*  
*un cardello,*  
*un fanello,*  
*un canarino,*  
*un verzellino,*  
*un lucarino,*

an eagle.  
 a bird.  
 a little bird.  
 a goldfinch.  
 a linnet.  
 a canary-bird.  
 a yellow-hammer.  
 a goldfinch.

un



<i>un usignólo,</i>	a nightingale.
<i>úno stórno,</i>	a starling.
<i>un fringuélló,</i>	a chaffinch.
<i>úna pássera, un passeróttó,</i>	a sparrow.
<i>un pappagállo,</i>	a parrot.
<i>un merlo,</i>	a blackbird.
<i>úna gázza,</i>	a magpye.
<i>úna ghiandúja,</i>	a jay.
<i>un tortorélló, una tortorélla,</i>	a turtle dove, <i>masc. &amp; fem.</i>

## De' Quadrupedi.

*Un cane,*  
*un cagnolino,*  
*úna cagnolina,*  
*un gátto, úna gátta,*  
*un sórcio,*  
*un tópo, un sórcio,*  
*úna scímia,*  
*úna pécóra,*  
*un pórco,*  
*un porchetto,*  
*úna scrófa, úna troja,*  
*úna vólpe,*  
*un lupo,*  
*un tóro,*  
*úna vacca,*  
*un vitello.*  
*un mulo, úna mula;*  
*un camméllo,*  
*úna cápra,*  
*un elefante,*  
*un léone,*  
*un leopárdo,*  
*úna tigre,*  
*un cavállo,*  
*úna caválla,*  
*un asino,*

## Of Quadrupeds.

a dog.  
 a little dog.  
 a little she dog.  
 a cat, a she cat.  
 a mouse.  
 a rat.  
 an ape, a monkey.  
 a sheep.  
 a pig.  
 a sucking pig.  
 a sow.  
 a fox.  
 a wolf.  
 a bull.  
 a cow.  
 a calf.  
 a mule, *masc. and fem.*  
 a camel.  
 a goat.  
 an elephant.  
 a lion.  
 a leopard.  
 a tyger.  
 a horse.  
 a mare.  
 an ass.

*Degli Animáli réttik, ed*      *Of Reptiles and Insects.*  
*Insétti.*

<i>Un róspo,</i>	a toad.	<i>una móscá,</i>	a fly.
<i>una ranóc-</i>	a frog.	<i>una zanzára,</i>	a gnat.
<i>chia, rána,</i>		<i>zanzála,</i>	
<i>una lucértola,</i>	a lizard.	<i>un brúco,</i>	a caterpillar.
<i>una lumáca,</i>	a snail.	<i>un vérme, un</i>	a worm.
<i>una chiócciola,</i>	a beetle.	<i>lombríco,</i>	
<i>uno scórpione,</i>	a scorpion.	<i>un pidóccchio,</i>	a louse.
<i>un rágno,</i>	a spider.	<i>una púlce,</i>	a flea.
<i>un sérpente,</i>	a serpent.	<i>un cimice,</i>	a bug.
<i>una biscia,</i>		<i>una formíca,</i>	an ant.
<i>una farfála,</i>	a butterfly.	<i>una tartarúga,</i>	a tortoise.

*Quel che si vede nella*  
*Campágna.*

*La stráda*  
*la strada máestra,*  
*una pianúra,*  
*una válle,*  
*una montágná,*  
*un póggio, un cólle,*  
*un bósko,*  
*una foresta, una sélva,*  
*una siépe,*  
*un cespúglio, una fratta,*  
*un álbero,*  
*un rámo,*  
*del gráno,*  
*del forménto,*  
*dell' órzo,*  
*délla biáda, dell' avéna,*  
*una vigna,*  
*un giardíno,*  
*un viále,*  
*un castélló,*  
*un campaníle,*  
*un práto,*  
*un lágo,*  
*uno stágnó,*  
*un dirúpo, uno scoglio,*

*What one sees in the*  
*Country.*

the road.  
the high-way.  
a plain.  
a valley.  
a mountain.  
a hill.  
a wood.  
a forest.  
a hedge.  
a bush.  
a tree.  
a branch.  
corn.  
wheat.  
barley.  
oats.  
a vine.  
a garden.  
an alley, or walk.  
a castle.  
a steeple.  
a meadow.  
a lake.  
a pond.  
a rock.

*un*

*un fòsso,*  
*un ruscello,*  
*un fiume,*  
*un pònte,*  
*una bàrca*  
*una palùde, un pantàno,*  
*una laguna,*  
*una tèrra, un villaggio,*  
*un bórgo, un paese,*

a ditch.  
 a brook.  
 a river.  
 a bridge.  
 a bark.  
 a marsh.  
 a slough.  
 a village.  
 a town.

*Quel che si véde nella Città.*

What we see in a City.

*Il pònte,*  
*la pórta,*  
*la stráda, la via,*

the bridge.  
 the gate.  
 the street.  
 the house.  
 the palace.  
 the church, the chapel.  
 the convent.  
 the hospital.  
 the market.  
 the fair.  
 the place of arms.  
 the shop.  
 the custom-house.  
 the prison.  
 the fountain.

*cappella,*

*lo spedále,*  
*il mercáto,*  
*la fiéra,*

*árme,*

*la carcere,*

### *I Colóri.*

### Colours.

*Il biáncó,* white.  
*il néro, il ne-* black.  
     *gro,*  
*il rósso,* red.  
*il vérde,* green.  
*il giállo,* yellow.  
*il turchíno,* blue.  
     *il blù,*  
*il bígio,* grey.  
*il pavonázso,* violet-colour.  
*l'incarnáto,* carnation.  
*il colór di* fire-colour.  
     *fuóco,*

*l'olivástro,* olive-colour.  
*il colór di* straw-colour.  
     *págliá,*  
*il cremesíno,* crimson.  
*il leonato,* dun-colour.  
*scarlattino,* scarlet.  
*il color di carne,* pink.  
*pórpóra,* purple.  
*azzurro,* sky-blue.  
*color di lilla,* lilac.  
*colore d'a-* orange.  
     *rancio,*  
*color bruno,* brown.

*I Metálli.*

*I Metalli.*

<i>L' oro,</i>	gold.
<i>L' argento,</i>	silver.
<i>il ferro,</i>	iron.
<i>il piombo,</i>	lead.
<i>il bronzo, l' ottone,</i>	brass.
<i>l'acciajo,</i>	steel.
<i>il rame,</i>	copper.
<i>lo stagno,</i>	tin, or pewter.

*Of Metals.*

<i>il mercurio,</i>	quicksilver.
<i>l'argento vivo.</i>	
<i>la calamita,</i>	a loadstone.
<i>la latta,</i>	tin.
<i>lo zolfo,</i>	brimstone.
<i>il verderame,</i>	verdigris.
<i>il vetro,</i>	glass.

*Delle Nazioni.*

<i>Italiano,</i>	an Italian.
<i>Tedesco,</i>	a German.
<i>Portoghese,</i>	a Portuguese.
<i>Inglese,</i>	an Englishman.
<i>Irlandese,</i>	an Irishman.
<i>Scotzese,</i>	a Scotchman.
<i>Olandese,</i>	a Dutchman.
<i>Russo,</i>	a Russian.
<i>Borgognone,</i>	a Burgundian.
<i>Europeo,</i>	a European.
<i>Africano,</i>	an African.
<i>Cinese,</i>	a Chinese.
<i>Giapponese,</i>	a Japanese.
<i>Svizzero,</i>	a Swiss.
<i>Piemontese,</i>	a Piedmontese.

*Of Nations.*

<i>Francese,</i>	a Frenchman.
<i>Spagnuolo,</i>	a Spaniard.
<i>Svedese,</i>	a Swede.
<i>Polacco,</i>	a Pole.
<i>Ungaro,</i>	a Hungarian.
<i>Danese,</i>	a Dane.
<i>Maltese,</i>	a Maltese.
<i>Turco,</i>	a Turk.
<i>Fiamingo,</i>	a Fleming.
<i>Lorenese,</i>	a Lotharinger.
<i>Tartaro,</i>	a Tartar.
<i>Asiatico,</i>	an Asiatic.
<i>Americano,</i>	an American.
<i>Egiziano,</i>	an Egyptian.
<i>Lappone,</i>	a Laplander.

*La Data delle Lettere.*

<i>Il primo,</i>	
<i>il due, la due,</i>	
<i>il tre,</i>	
<i>il quattro,</i>	
<i>il cinque,</i>	
<i>il sei,</i>	
<i>il sette,</i>	
<i>il otto,</i>	
<i>il nove,</i>	
<i>il dieci,</i>	
<i>il undici,</i>	
<i>il dodici,</i>	
<i>il tredici,</i>	
<i>il quattordici,</i>	
<i>il quindici,</i>	
<i>il sedici,</i>	
<i>il diciassette,</i>	
<i>il diciotto,</i>	
<i>il diciannove,</i>	
<i>il venticinque,</i>	

*The Date of Letters.*

the first.	
the second.	
the third.	
the fourth.	
the fifth.	
the sixth.	
the seventh.	
the eighth.	
the ninth.	
the tenth.	
the eleventh.	
the twelfth.	
the thirteenth.	

P *il quattordici,*

<i>i quattórdici, ai quattórdici,</i>	the fourteenth
<i>i quíndici, ai quíndici,</i>	the fifteenth.
<i>i sédici, ai 16,</i>	the 16th.
<i>i diécisétte, ai 17,</i>	the 17th.
<i>i diécíotto, ai 18,</i>	the 18th.
<i>i diécinóve, ai 19,</i>	the 19th.
<i>i vénti, ai 20,</i>	the 20th.
<i>i vént' úno, ai 21,</i>	the 21st.
<i>i vénti dúe, ai 22,</i>	the 22nd.
<i>i vénti tre, ai 23,</i>	the 23rd.
<i>i vénti quáttro, ai 24,</i>	the 24th.
<i>i vénti cinque, ai 25,</i>	the 25th.
<i>i vénti séi, ai 26,</i>	the 26th.
<i>i vénti sétte, ai 27,</i>	the 27th.
<i>i vénti ótto, ai 28,</i>	the 28th.
<i>i vénti nóve, ai 29,</i>	the 29th.
<i>i trénta, ai trénta,</i>	the 30th.
<i>i trént' úno, ai trént' úno.</i>	
or <i>l' último.</i>	the 31st.

We may put, *i* or *a* *dì*, *prímo*, *dúe*, *tre*, *quáttro*, &c.

### *I Giuóchi.*

*La pallacórda,*  
*il bigliárdo, il trucco,*  
*a' dadi,*  
*alle cárte,*  
*all' ómbra,*  
*alla bassétta,*  
*alla béstia,*  
*agli scácchi, a' scácchi,*  
*alle dáme,*  
*alle trichetráche,*  
*alle piastrélle,*  
*alle bócce,*  
*a chiáma l' óste,*  
*al volánte, alla racchétta,*  
*alla ciéca,*  
*all' óca,*  
*quadrigliati,*  
*tavolino da giuocare,*  
*tavoliere,*  
*scacchiere,*

### The several Games.

tennis.  
 billiards.  
 at dice.  
 at cards.  
 at ombre.  
 at basset.  
 at loo.  
 at chess.  
 at draughts.  
 at tick-tack.  
 at quoits.  
 at bowls.  
 an Italian game.  
 at shuttlecock.  
 at blind-man's buff.  
 at the game of goose.  
 quadrille.  
 card-table.  
 draught-board.  
 chess-board.

A  
COLLECTION  
OF  
VERBS,

Most necessary to be first learnt.

---

*Per lo Studio.*

For Study.

*Studiáre,*  
*imparáre,*  
*imparár a mēte,*  
*leggere,*  
*scrivere,*  
*sottoscrivere,*  
*piegáre,*  
*sigilláre,*  
*fáre il soprascritto,*  
*corréggere,*  
*scassáre, scancelláre,*  
*tradúrre,*  
*cominciáre,*  
*continuáre,*  
*finíre,*  
*ripéterre,*  
*fáre,*  
*sapére,*  
*potére,*  
*volére,*  
*ricordársi,*  
*dimenticáre, scordarsi,*

to study.  
to learn.  
to learn by heart.  
to read.  
to write.  
to sign or subscribe.  
to fold up.  
to seal.  
to put the superscription.  
to correct.  
to blot out.  
to translate.  
to begin.  
to go on.  
to make an end.  
to repeat.  
to do, to make.  
to know.  
to be able.  
to be willing.  
to remember.  
to forget.

---

*Per Parláre.*

To Speak.

*Pronunziáre,*  
*accentuáre,*

to pronounce.  
accent.

<i>proferire,</i>	to utter.
<i>dire,</i>	to say.
<i>ciarlare,</i>	to prattle.
<i>cicalare,</i>	to chat.
<i>gridare,</i>	to cry out.
<i>sgridare,</i>	to scold.
<i>aprire la bocca,</i>	to open one's mouth.
<i>serrare la bocca,</i>	to shut it.
<i>tacere,</i>	to be silent.
<i>chiamare,</i>	to call.
<i>risponderé,</i>	to answer.

*Per Bere, e Mangiare.*

## To Drink and Eat.

<i>Masticare,</i>	to chew.
<i>inghiottire,</i>	to swallow.
<i>tagliare,</i>	to cut.
<i>provare, gustare,</i>	to taste.
<i>sciacquare,</i>	to rinse.
<i>bere,</i>	to drink.
<i>mangiare,</i>	to eat.
<i>digiunare,</i>	to fast.
<i>far colazione,</i>	to breakfast.
<i>merendare,</i>	to lunch.
<i>pranzare, desinare,</i>	to dine.
<i>cenare,</i>	to sup.
<i>avér fame,</i>	to be hungry.
<i>avér sete,</i>	to be thirsty.
<i>avér appetito,</i>	to have an appetite.

*Per andar a dormire.*

## To go to sleep.

<i>Andar a letto,</i>	to go to bed.
<i>dormire,</i>	to sleep.
<i>vegliare,</i>	to watch.
<i>riposare,</i>	to rest.
<i>addormentarsi,</i>	to fall asleep.
<i>sognare,</i>	to dream.
<i>russare,</i>	to snore.
<i>svegliarsi, destarsi,</i>	to wake.
<i>levarsi,</i>	to rise.

*Per*

*Per vestirsi.*

*Vestirsi,*  
*spogliarsi,*  
*calzarsi,*  
*scalzarsi,*  
*pettinarsi,*  
*acconciarsi 'l capo,*  
*méttersi la pólvare,*  
*farsi i ricci,*  
*méttersi 'l cappello,*  
*coprirsi,*  
*abbottonarsi,*  
*allacciarsi, affibbiarsi,*

To dress one's self.

to dress one's self.  
 to undress one's self.  
 to put on one's shoes.  
 to pull off one's shoes.  
 to comb one's head.  
 to dress one's head.  
 to powder one's head.  
 to curl one's hair.  
 to put on one's hat.  
 to be covered.  
 to button one's self,  
 to lace one's self.

*Azioni ordinarie all' Uomo.*

*Ridere,*  
*piangere,*  
*sospirare,*  
*sternutare,*  
*badigliare,*  
*soffiare,*  
*fischiare,*  
*ascoltare,*  
*odorare,*  
*sputare,*  
*soffiarsi 'l naso,*  
*uscir sangue dal naso,*  
*gli esce sangue dal naso,*  
*asciugare,*  
*tremare,*  
*gonfiare,*  
*tossire,*  
*essere infreddato,*  
*guardare, mirare,*  
*pizzicare,*  
*grattare,*  
*solleticare,*

The ordinary Actions of Men.

to laugh.  
 to weep.  
 to sigh.  
 to sneeze.  
 to gape.  
 to blow.  
 to whistle.  
 to hearken.  
 to smell.  
 to spit.  
 to blow one's nose.  
 to bleed at the nose.  
 he bleeds at the nose.  
 to dry or wipe.  
 to tremble.  
 to swell.  
 to cough.  
 to have a cold.  
 to look.  
 to pinch.  
 to scratch.  
 to tickle.

*Azioni*



*Azioni d' Amóre, e  
d' Odio.*Actions of Love and  
Hatred.

*Amóre,*  
*accarezzáre,*  
*lusingáre,*  
*far carézze,*  
*abbracciáre,*  
*baciáre,*  
*salutáre,*  
*insegnáre,*  
*nudríre,*  
*corréggere,*  
*puníre,*  
*castigáre,*  
*frustáre,*  
*lodáre,*  
*biasimáre,*  
*dáre, concédere,*  
*negáre,*  
*proibíre,*  
*strappazzáre,*  
*báttere,*  
*odiáre,*  
*scacciáre, mandár via,*  
*perdonáre,*  
*disputáre,*  
*contrastáre,*  
*litigáre,*  
*protéggere,*  
*abbandonáre,*  
*benedíre,*  
*maledíre,*

to love.  
 to caress.  
 to flatter.  
 to show a kindness.  
 to embrace.  
 to kiss.  
 to salute.  
 to teach.  
 to nourish.  
 to correct.  
 to punish.  
 to chastise.  
 to whip.  
 to praise.  
 to blame.  
 to give, to grant.  
 to deny.  
 to forbid.  
 to use ill.  
 to beat.  
 to hate.  
 to drive away, to send away.  
 to pardon.  
 to dispute.  
 to quarrel.  
 to plead.  
 to protect.  
 to forsake.  
 to bless.  
 to curse.

*Per gli Esercizj.*

## For Diversion or Exercise.

*Cantáre,*  
*correre,*  
*balláre,*  
*saltáre,*  
*giuocáre,*

to sing.  
 to run.  
 to dance.  
 to jump.  
 to play.

sonáre

<i>re la chitárra,</i>	to play on the guitar.
<i>re 'l violino,</i>	to play on the violin.
<i>re di spáda,</i>	to fence.
<i>alcáre, montár a cavállo,</i>	to ride on horseback.
<i>cár alla pallacórda,</i>	to play at tennis.
<i>cár alle carte,</i>	to play at cards.
<i>cár a picchétto,</i>	to play at picquet.
<i>cár all' émbra,</i>	to play at ombre.
<i>cár alla bassétta,</i>	to play at basset.
<i>cár a' dádi,</i>	to play at dice.
<i>lagnáre, vincére,</i>	to win.
<i>lere,</i>	to lose.
<i>iméttere,</i>	to lay a wager.
<i>áre,</i>	to venture.
<i>páce,</i>	to be quits.
<i>táre,</i>	to lay out.
<i>coláre,</i>	to shuffle.
<i>re,</i>	to lift up.
<i>tullársi, divertírsi,</i>	to divert one's self.
<i>rzáre,</i>	to joke.
<i>ársi,</i>	to laugh at.
<i>leggiáre,</i>	to make one laugh.
<i>in piédi,</i>	to stand up.
<i>inársi,</i>	to stoop downwards.
<i>re,</i>	to turn.
<i>uársi, trattenérsi,</i>	to stop.

*Per Compráre.*

For Buying.

<i>nandáre il prézzo,</i>	to ask the price.
<i>quanto vále?</i>	how much is it worth?
<i>quanto cósta?</i>	what does it cost?
<i>azzoláre, fáre 'l prézzo,</i>	to haggle.
<i>mercantáre,</i>	
<i>uráre,</i>	to measure.
<i>compráre,</i>	to buy.
<i>pagháre,</i>	to pay.
<i>offeríre,</i>	to bid or offer.
<i>traffáre, fáre una domán-</i>	to exact.
<i>la esorbitánte,</i>	

véndere

vender caro,  
 vender á buón mercáto,  
 prestáre,  
 tórre in préstito, pigliár }  
     in préstito,  
 impegnáre,  
 disimpegnáre,  
 dáre,  
 ingannáre,

to sell dear.  
 to sell cheap.  
 to lend.  
 to borrow.  
 to pawn.  
 to take out of pawn.  
 to give.  
 to cheat.

## Per la Chiésa.

## For the Church.

Andár alla chiésa,  
 pregár Iddío,  
 comunicársi,  
 predicáre,  
 ornáre,  
 battezzáre,  
 confermáre,  
 sonáre le campane,  
 seppellíre,  
 sotterráre,  
 cantáre,  
 inginocchiársi,  
 rizzársi, alzársi,

to go to church.  
 to pray to God.  
 to receive the sacrament.  
 to preach.  
 to adorn.  
 to baptize.  
 to confirm.  
 to ring the bells.  
 to bury.  
 to inter.  
 to sing.  
 to kneel.  
 to rise.

## Per le Azióni di Movimento.

## For the Actions of Motion.

Andáre,  
 stáre, dimoráre,  
 ventre,  
 tornáre,  
 fermársi,  
 cammináre,  
 còrrere,  
 seguitáre,  
 fuggíre,  
 scappáre,  
 partíre,

to go.  
 to stand, to dwell.  
 to come.  
 to return.  
 to stop or stay.  
 to walk.  
 to run.  
 to follow.  
 to fly.  
 to escape.  
 to depart.

andár

<i>andár innánzi, avanzáre,</i>	to advance.
<i>andár in diétro, rinculáre,</i>	to stand back.
<i>allontanársi,</i>	to be distant.
<i>avvicinársi, appressársi, } accostársi,</i>	to come near.
<i>voltáre,</i>	to turn.
<i>cascáre, cadére,</i>	to fall down.
<i>sdrucioláre,</i>	to slide.
<i>fársi mále, ferírsi, } giungere, arriváre, or } giugnere,</i>	to hurt one's self. to wound one's self.
<i>incontráre, andár all in- } contro,</i>	to arrive.
<i>entráre,</i>	to go, to meet.
<i>uscíre,</i>	to go, or come in.
<i>salire, montáre,</i>	to go, or come out.
<i>scéndere,</i>	to go, or come up.
<i>trattenérsi, stár a bada,</i>	to go, or come down.
<i>sedére,</i>	to stand idle.
<i>spasseggiáre,</i>	to sit down.
<i>andár a spásso, andár a } cammináre, a passeg- } giáre,</i>	to take a walk.
<i>affrettársi,</i>	to go a walking.
	to make haste.

*Azióni Manuáli.*

Manual Actions.

<i>Lavoráre,</i>	to work.
<i>toccáre,</i>	to touch.
<i>maneggiáre,</i>	to handle.
<i>legáre,</i>	to tie or bind.
<i>sciórre, slegáre, sciógliere,</i>	to untie.
<i>attaccáre,</i>	to tie.
<i>staccáre,</i>	to untie.
<i>allentáre,</i>	to let loose.
<i>leváre, tógliere, tórre,</i>	to take away.
<i>pigliáre, préndere,</i>	to take.
<i>rubáre,</i>	to steal.
<i>raccógliere,</i>	to gather up.
<i>stracciáre, strappáre,</i>	to tear.

<i>presentáre, donáre,</i>	to present, to give.
<i>regalare,</i>	to make a present.
<i>ricévere,</i>	to receive.
<i>stringere, strignere,</i>	to crowd.
<i>tenére,</i>	to hold.
<i>rómpere, spezzáre,</i>	to break,
<i>nascóndere,</i>	to hide.
<i>copríre,</i>	to cover.
<i>scopríre, manifestáre,</i>	to discover.
<i>sporcáre, insucidáre,</i>	to dirty.
<i>nettáre, pulire, forbíre,</i>	to clean.
<i>stroffináre, stroppiciáre, } fregáre,</i>	to rub.
<i>tastáre,</i>	to feel.
<i>additáre, mostrár a dito,</i>	to point with one's finger.
<i>pizzicáre,</i>	to pinch.
<i>solleticáre, [táre,</i>	to tickle.
<i>sgraffiare, graffiáre, &amp; grat-</i>	to scratch.

*Azióni di memória e  
d'immaginazione.*

*Actions of the memory  
and imagination.*

<i>Ricordársi,</i>	to remember.
<i>dimenticársi, scordarsi,</i>	to forget.
<i>pensáre,</i>	to think.
<i>crédere,</i>	to believe.
<i>dubitáre,</i>	to doubt.
<i>sospettáre,</i>	to suspect.
<i>osserváre,</i>	to observe.
<i>avvertíre,</i>	to take care.
<i>conóscere, sapere,</i>	to know.
<i>figurársi, immaginársi,</i>	to imagine.
<i>bramáre, desideráre,</i>	to wish.
<i>speráre,</i>	to hope.
<i>temére,</i>	to fear.
<i>assicuráre,</i>	to assure.
<i>giudicáre,</i>	to adjudge.
<i>conchiúdere,</i>	to conclude.
<i>risólvare,</i>	to resolve.
<i>fíngere,</i>	to feign.
<i>intestársi,</i>	to be conceited of.
<i>ostinársi,</i>	to be obstinate.
	<i>adirársi,</i>

<i>adiràrsi, andàr in còllera,</i>	to fly into a passion.
<i>pacificàrsi,</i>	to be appeased.
<i>ingannàrsi,</i>	to mistake.
<i>pèrdere la tramontàna, }</i>	to embroil one's self.
<i>imbrogliàrsi,</i>	
<i>avér per certo,</i>	to be certain of.
<i>avér sùlla punta dèlle }</i>	to have it at one's finger's
<i>dita,</i>	end.
<i>ésser geloso,</i>	to be jealous.

*Per le Arti ed i Mestièri.*

For Arts and Trades.

<i>Dipingere,</i>	to paint or draw.
<i>intagliàre, scolpire,</i>	to engrave.
<i>disegnàre, far un disegno.</i>	to design.
<i>abbozzàre,</i>	to draw a sketch.
<i>ricamàre,</i>	to embroider.
<i>smaltàre,</i>	to enamel.
<i>indoràre,</i>	to gild.
<i>inargentàre,</i>	to silver over.
<i>incassàre,</i>	to enlay.
<i>inverniciare,</i>	to varnish
<i>stampàre,</i>	to print.
<i>legàr un libro,</i>	to bind a book.
<i>lavoràre,</i>	to work.

*Per l' Armata.*

For the Army.

<i>Far soldàti,</i>	to raise soldiers.
<i>toccare, battere 'l tambùro,</i>	to beat the drum,
<i>sonàre la trombetta,</i>	to sound the trumpet.
<i>marciare,</i>	to march.
<i>accamparsi,</i>	to encamp.
<i>alloggiàre,</i>	to lodge.
<i>montàr a cavàlle,</i>	to get on horseback.
<i>smontàre,</i>	to alight.
<i>far giornata, dar battaglia,</i>	to give battle.
<i>riportàre la vittòria,</i>	to gain the victory.
<i>scompigliàre, disordinàre,</i>	to put in disorder.
<i>sbaragliàre, sconfiggere,</i>	to rout.
<i>svaligiàre,</i>	to plunder.

*saccheggiàre,*

## 224 FAMILIAR PHRASES.

*saccheggiare,*  
*dare 'l guasto,*  
*circonvallare, stringere,*  
*assediare,*  
*dar un assalto,*  
*prénder d' assalto,*  
*far volar la mina,*  
*sparare,*  
*capitolare,*  
*rendersi a patti,*  
*cacciár mano alla spada,* }  
*ammazzare, uccidere,*  
*dar quartiere,*  
*ferire,*  
*aprire la trinciéra,*  
*sonár la raccolta,*  
*incalzare 'l nemico,*

to sack.  
to lay waste.  
to blockade.  
to besiege.  
to storm.  
to take by storm.  
to spring a mine.  
to fire.  
to capitulate.  
to surrender on terms.  
to clap one's hand on one's sword.  
to kill.  
to give quarter.  
to wound.  
to open the trenches.  
to sound a retreat.  
to pursue the enemy.

## SHORT AND FAMILIAR PHRASES.

IN ITALIAN AND ENGLISH.

### I.

I beg of you.  
Give me.  
Do not give me.  
Bring me.  
Do not bring me.  
Some toast.  
Some rolls.  
Some butter.  
Some milk.  
Some cream.  
Some tea and coffee.  
Some chocolate.  
Some water.  
Some wine.

*Vi prego.*  
*Dátemi.*  
*Non mi date.*  
*Portátemi.*  
*Non mi portate.*  
*Del pane arrostito.*  
*Dei panétti.*  
*Del burro, ou buttero.*  
*Del latte.*  
*Della crema.*  
*Del té e del caffè.*  
*Della cioccolata.*  
*Dell' acqua.*  
*Del vino.*

Some

Some beer.  
Some meat.  
My hat.  
My cane.  
My shoes.  
His boots.  
My books.  
Yes, sir.  
No, madam.  
Good morning.  
Good evening.

*Della birra.*  
*Della carne.*  
*Il mio cappello.*  
*Il mio bastone.*  
*Le mie scarpe.*  
*I suoi stivali.*  
*I miei libri.*  
*Sì, signore.*  
*No, signóra.*  
*Buón giorno.*  
*Buóna sera.*

## II.

I am not ready.  
After you.  
It is true.  
It is so.  
Here I am.  
Here we are.  
Here she is.  
Here he is.  
Believe me.  
Do not believe me.  
Lend me.  
Some money.  
Do me.  
This favour.  
This pleasure.  
Permit me.  
Where are you going?  
Where do you come from?  
I am going home.  
I come from church.  
I am going.  
Come (or go) up stairs.  
Go down.  
Come up.  
Wait for me here.  
Come here.  
Come (or go) down.

*Non son pronto.*  
*Dopo di voi.*  
*E véro.*  
*Così è.*  
*Eccomi.*  
*Eccoci.*  
*Eccola.*  
*Eccolo.*  
*Credétemi.*  
*Non mi credéte.*  
*Prestátemi.*  
*Del denáro.*  
*Fátemi.*  
*Questo favóre.*  
*Questo piacere.*  
*Permettétemi.*  
*Dove andáte?*  
*Di dove veníte?*  
*Vado a casa.*  
*Vengo di chiesa.*  
*Me ne vado.*  
*Salíte le scale.*  
*Andáte giù.*  
*Veníte su.*  
*Aspettátemi qui.*  
*Veníte qua.*  
*Scendéte.*

## III. How



## III.

How do you do?  
 Well, I thank you.  
 Not very well.  
 What ails you?  
 I have a cold.  
 I have a head-ache.  
 I have a pain in my heart.  
 That makes me ill.  
 I have the tooth-ache.  
 How long since?  
 Since this morning.  
 Since yesterday.  
 I have a sore throat.  
 You must keep in bed.  
 And your sister?  
 She has a head-ache.  
 She has the gout.  
 I am sorry for it.  
 She is better.  
 I am very glad of it.  
 Is she at home?  
 I think not.  
 I think so.

*Come státe?*  
*Béne, grázíe.*  
*Non tróppo béne.*  
*Che còsa avéte?*  
*Sono infreddáto.*  
*Mi duòle il capo.*  
*Mi sénto male.*  
*Questo mi fa náusea.*  
*Hó dolór di dénti.*  
*Da quando in qua?*  
*Da questa mattina.*  
*Da jéri in qua.*  
*Hó male alla gola.*  
*Bisógna star in létto.*  
*E vòstra sorélla?*  
*Ha mal di tésta.*  
*Ha la gotta.*  
*Me ne dispíace.*  
*Sta meglio.*  
*Me ne rallégro.*  
*E ella in casa?*  
*Credo di nó.*  
*Credo di sì.*

## IV.

I thank you.  
 Yourmost humble servant.  
 I am yours.  
 Your servant.  
 Without compliments.  
 Sit down.  
 You are very civil.  
 You are very obliging.  
 Go and play.  
 Come, come.  
 Presently.  
 O how tiresome you are!  
 You are very naughty.  
 Leave me in peace.  
 Let me alone.

*Vi ringrázio.*  
*Servitóre umilíssimo.*  
*Padróne stimatíssimo.*  
*Sérva vòstra.*  
*Senza cerimónie.*  
*Accomodátevi.*  
*Siéte molto civile.*  
*Siéte molto compito.*  
*Andáte a divertírví.*  
*Vía, vía.*  
*Ora, ora.*  
*Síi pur nojóso.*  
*Siéte molto cattívo.*  
*Lasciámi in páce.*  
*Lasciátemi stare.*

Don't

Don't stun me.  
 Don't plague me.  
 Go about your business.  
 I come from there.  
 Go away then.  
 O! thank God.

*Non mi stordire.*  
*Non mi stordite.*  
*Andáte a spasso.*  
*Ne vengo.*  
*Andáte via dunque.*  
*Oh! sia ringraziato Iddio.*

## V.

Have you dined?  
 Not yet.  
 At what o'clock do you  
 sup?

*Avéte pranzato?*  
*Non ancóra.*  
*A che ora cenáte?*

At nine o'clock.  
 I dine at five.  
 And I at half past four.  
 It is a convenient hour.  
 Prepare breakfast.  
 Eat something.  
 I have no appetite left.  
 I am very thirsty.  
 Drink a glass of water.  
 Have you breakfasted?  
 It is too soon.  
 You are still sleepy.  
 Rise up quickly.  
 Do not take the trouble.  
 Shut the door.  
 Open the window.  
 It is open.  
 Shut it then.  
 You are in the right.  
 He is in the wrong.  
 Make haste,  
 Go to bed.

*Alle nove della sera.*  
*Désino a cinque ore.*  
*Ed io alle quáttro e mézza.*  
*E un' ora cómoda.*  
*Preparáte la colazione.*  
*Mangiáte qualche còsa.*  
*Non hó più appetito.*  
*Hó gran sete.*  
*Bevéte un bicchiér d'acqua.*  
*Avéte fatto colazione?*  
*E troppo prèsto.*  
*Siéte ancóra addormentáto.*  
*Leváteli subito.*  
*Non v' incomodate.*  
*Chiudéte la pórtta.*  
*Apríte la finéstra.*  
*E apérta.*  
*Serrátela dunque.*  
*Avéte ragione.*  
*Egli ha tórto.*  
*Spicciátevi.*  
*Andáte a létto.*

## VI.

What is it o'clock.  
 Tell me what it is o'clock.  
 Do you know what o'clock  
 it is?  
 I do not know exactly.

*Che ora è?*  
*Ditemi che ora è.*  
*Sapéte che ora è?*

*Non só precisamente.*

Look

Look at your watch.  
It is almost one o'clock.  
It has struck one.  
It is a quarter past one.  
It is almost two.  
It is half past two.  
It has just struck two.  
It is three quarters past two.

*Guardáte al vostro orologio.  
E quasi un' ora.  
E un' ora sonata.  
E un' ora e un quarto.  
Sono quasi le due.  
Sono le due e mezza.  
Son due ore passate.  
Son le due e tre quarti.*

It is not three o'clock yet.  
What weather is it?  
It is fine.  
It is bad weather.  
It is gloomy weather.  
The wind is changed.  
It will rain.  
See the sun appears.  
Let us go and take a walk.

*Non sono ancora le tre.  
Che tempo fa?  
Fa bel tempo.  
Fa cattivo tempo.  
Fa un tempo tristo.  
E cambiato il vento.  
Vuol piovere.  
Ecco che esce il sole.  
Andiamo a spasso.*

VII.

Hear me.  
Hear him.  
Hear her.  
Look at them.  
Tell him, her.  
Show it, me.  
Let him know it.  
Tell it him (or her).  
Do not look for it.  
Do not speak to him.  
Tell her nothing.  
Remember.  
Do you remember?  
Take care of yourself.  
Stop.  
Dress yourself.  
Help me.

*Ascoltátemi.  
Ascoltátelo.  
Ascoltátela.  
Guardáteli.*

G

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H

ry at it.  
He will speak to us about it.

*Badáte a voi.  
Fermatevi.  
Vestitevi.*

*Ei se ne sdegherà.  
Egli ce ne parlerà.*

He

He gave him two of them. *Glíene diéde due.*  
 He wrote it to him. *Glíelo scrísse.*  
 He sent for them for him. *Glíeli fece venire.*

## VIII.

What are you doing? *Che state facéndo?*  
 I am writing some letters. *Stó scrivéndo delle lèttère.*  
 Have you been at the play? *Siéte stato al teátro?*  
 I have not been there. *Non vi sono stato.*  
 What did they perform yesterday? *Che si rappresentó jéri?*  
 Look at the bill. *Guardáte al cartélló.*  
 Do you like tragedy. *Vi piácciono le tragédie?*  
 No, I like comedy. *No, mi piácciono le comédie divertévoli.*  
 Do you like operas? *Vi piácciono le Opere in música?*  
 O yes, very much. *Oh, sì, moltíssimo.*  
 Did you amuse yourself well? *Vi siéte bèn divertíto?*  
 Who is the first singer? *Chi è il primo úomo?*  
 And the first actress? *E la prima dónna?*  
 What parts did they play? *Che parte facévano?*  
 Who is the first violin? *Chi è il primo violíno.*  
 He plays well on the flute. *Suóna bène il fláuto.*  
 He plays like a professor. *Lo suóna da maéstro.*  
 Have you heard Catalani? *Ha ella sentíto ancóra la Cataláni?*  
 What do you think of Grassini? *E come le piace la Grassini?*

## IX.

Where do you dine to-day? *Dove pranzáte óggi?*  
 I dine out. *Pranzo fuóri di casa.*  
 With much pleasure. *Con molto piacére.*  
 There are so many things. *Vi sono tante cóse.*  
 There were so many people. *V' éra tanta gènte.*  
 My father will be there. *Vi sará mio padre.*  
 My friend is not there. *Il mio amico non v' è.*  
 Send him word. *Fáteglíelo díre.*

I think

I think he is gone out.  
I shall go to your house.  
If I had known it yesterday.

If you knew that.  
I would if I could.  
I could if I would.  
You need not tell it me.

I cannot help it.

You must stay at home.  
I will tell you.  
I am going to write.  
I have just been eating.  
Who does this belong to.  
It is mine, it is his, &c.  
It is our turn to speak.  
It is my turn to deal.

*Credo che sia fuóri.*  
*Verró da voi.*  
*Se lo sapéva jéri.*

*Se sapeste che.*  
*Vorréi se potessi.*  
*Potréi s' io volessi.*  
*Non occórre che me lo dicáte.*

*Non pòsso farci nulla ou non sapréi che farci.*  
*Bisógna restáre in casa.*  
*Vi diró.*  
*Stavo per iscrívere.*  
*Hó già mangiáto.*  
*Di chi è questo?*  
*E mio, è suo, &c.*  
*Tocc' a noi a parláre.*  
*Tocc' a me a far le carte.*

## X.

You are more learned than I.

Do not be angry (or sorry) for it.

I am rather poor than rich.  
It is better to laugh than to cry.

It is better late than never.  
He is taller than him.  
He is very clever.  
Every body says so.  
They were near fifty.

Stay with me.  
Tell him from me.  
Let us have a game.  
Cut a part.  
He is of a very strong party.  
Draw near the fire.

*Voi siéte più sapiénte di me.*

*Non ve ne dispiáccia.*

*Son più pòvero che ricco.*  
*E mégljo rídere che piángere.*

*E mégljo tardi che mái.*  
*Egli è maggiór di lui.*  
*Ha molto ingegno.*  
*Ognún lo dice.*

*Erano da cinquanta in circa.*

*Restáte meco.*

*Ditegli da parte mia.*  
*Giuochiámo una partita.*  
*Tagliátene una parte.*

*Egli è d' un partíto fortísimo,*  
*Avvicinátevi al fuóco.*

They

They say so.  
 One says what one thinks.  
 They do not say so.  
 Speaking of you.  
 I think I see you.  
 It seems to me so natural.  
 He did all that was bid  
 him.

I saw my parents.  
 I saw them this morning.  
 I wanted to tell them.  
 You know as much about  
 it as I.

You speak as I do.  
 I know it as well as you.

The prince is not so powerful  
 as the king.  
 How does Mr. N—— do?  
 He is just gone out.

As for Mr. N—— he is  
 not well.  
 Yesterday he was perfectly  
 well.

*Si dice così.*  
*Si dice quel che si pensa.*  
*Non si dice questo.*  
*Parlando di voi.*  
*Parmi di vedervi.*  
*Mi par tanto naturale.*  
*Fece quanto gli fu detto.*

*Ho veduto i miei genitori.*  
*Gli ho veduti stamattina.*  
*Volévo dir loro.*  
*Ne sapéte quanto me.*

*Voi parlate come me.*  
*Io lo so bene quanto voi,*  
*ou al par di voi.*  
*Non è tanto potente un*  
*príncipe, quanto un re.*  
*Come sta il Signór N.?*  
*E uscito di casa in questo*  
*momento.*

*In quanto al Signór N.*  
*non istà bene.*  
*Jéri stava a maraviglia.*

## FAMILIAR DIALOGUES.

## DIA' LOGHI FAMIGLIA' RI.

## DIALOGUE I.

GOOD morrow, sir.  
 Good night, sir.  
 How do you do, sir?  
 Well; not very well; so,  
 so.

## DIALOGO I.

BUON giorno, signore.  
 Buóna séra, signore.  
 Come sta, signóre.  
 Béne; non tróppo béne;  
 così così.

Very

Very well to serve you.  
 At your service.  
 I am obliged to you, sir.  
 I thank you.  
 How does your brother do?  
 He is well.  
 He will be glad to see you.  
 I shall have no time to see  
 him to-day.  
 Be pleased to sit down.  
 Give a chair to the gentle-  
 man.  
 There's no occasion.  
 I must go to pay a visit in  
 the neighbourhood.  
 You are in great haste.  
 I will be back presently.  
 Farewell, sir.  
 I am glad to see you in  
 good health.  
 I am your servant.  
 Your most humble servant.  
 Your servant.  
 Your most humble servant.

*Benissimo per servirla.  
 Al suo servizio.  
 Le sono obbligato, signóre.  
 La ringrazio.  
 Come sta suo fratello?  
 Sta bene.  
 Avrò gusto di vederla.  
 Non avrò tempo di vederlo  
 oggi.  
 Segga, signóre.  
 Dáte una sedia al signóre  
 Non è necessario.  
 Bisogna che vada a far  
 una visita qui vicino.  
 E molto affrettata, signóre.  
 Tornerò adesso adesso.  
 Addio, signóre.  
 Ho gran gusto di vederla  
 in buona salute.  
 Servo suo.  
 Umilissimo servo suo?  
 Serva sua.  
 Umilissima serva sua.*

## DIALOGUE II.

## DIALOGO II.

To make a Visit in the  
 Morning.

*Per far una Visita la  
 Mattina.*

WHERE is your master?  
 Is he asleep still?  
 No, sir, he is awake.  
 Is he up?  
 No, sir, he is in bed.

*DOV' è il tuo padrone?  
 Dorme ancora?  
 Signór no, è svegliato.  
 E' egli levato.  
 Signór no, sta ancora a  
 letto.*

What a shame 'tis to be in  
 bed at this time of day!  
 I went to bed so late last  
 night I could not rise  
 early this morning.  
 What did you do after  
 supper?

*Che vergogna di star a  
 letto a quest' ora!  
 Andai jeri a letto tanto  
 tardi, che non ho potuto  
 levarmi a buon' ora.  
 Che si fece qui dopo cena?*

We

We danc'd, we sang, we  
laugh'd, we play'd.

At what game.

We play'd at picquet with  
the knight.

What did the rest do?

They play'd at chess.

How griev'd am I, I did  
not know it.

Who won? who lost?

I won ten pistoles.

Till what hour did you  
play?

Till two in the morning.

At what o'clock did you  
go to bed?

At three, half an hour  
after three.

I don't wonder at your  
rising so late.

What's o'clock?

What do you think it is?

Scarcely eight, I believe,  
yet.

How! eight! It has struck  
ten!

Then I must rise with all  
speed.

DIALOGUE III.

To dress one's self.

WHO is there?

What will you please to  
have, sir?

Be quick, make a fire,  
dress me.

There is a fire, sir.

Give me your shirt.

*Si ballò, si cantò, si rise, si  
giuocò.*

*A che giuoco?*

*Giuocammo a picchetto col  
signor cavaliere.*

*Che fecero gli altri?*

*Giuocarono a scacchi.*

*Quanto mi dispiace di non  
averlo saputo.*

*Chi ha vinto? Chi ha per-  
duto?*

*Ho guadagnato dieci dop-  
pie.*

*Fin a che ora avete giuo-  
cato?*

*Fin alle due dopo mezza-  
notte.*

*A che ora siete andato a  
letto?*

*Alle tre, alle tre e mezza.*

*Non mi maraviglio che vi  
leviate così tardi.*

*Che ora è?*

*Che ora credete che sia?*

*Crede che non siano ancora  
le otto.*

*Come le otto! sono suonate  
le dieci!*

*Bisogna dunque che mi  
levi quanto prima.*

DIALOGO III.

*Per vestirsi.*

*CHI è là?*

*Che comanda, signore?*

*Sù sù, presto, fate fuoco  
vestitemi.*

*Il fuoco è acceso, signore.*

*Datemi la mia camicia.*

It is



It is here, sir.

'Tis not warm, 'tis quite cold.

If you please, sir, I'll warm it.

No, no; bring me my silk stockings.

They are torn.

Darn them a little, or get them mended.

I have given them to the stocking-mender.

You have done right—

Where are my slippers?

Where is my night-gown?

Comb my hair.

Take another comb.

Give me my handkerchief.

There's a clean one, sir.

Give me that which is in my pocket.

I gave it to the washer-woman, it was dirty.

Has she brought my linen?

Yes, sir, there wants nothing.

What clothes will you wear to-day?

Those I wore yesterday.

The taylor will bring your cloth suit presently.

Somebody knocks, see who it is.

Who is it.

It is the taylor.

Let him come in.

*Eccola, signóre.*

*Non è càlda; è ancóra frèdda.*

*Se vuole, la scaldèrò.*

*No no; portátemi le mie calzétte di sèta.*

*Sòno ròtte.*

*Dáteci un púnto, o fátelo acconciáre.*

*Le ho dáte alla conciacalzétte.*

*Avéte fátto béne. Dove sòno le mie pianèlle?*

*Dov' è la mia zimárra?*

*Pettinátemi.*

*Pigliáte un altro péttine.*

*Dátemi 'l mio fazzolétto.*

*E'ccone uno pulito, signóre.*

*Dátemi quel ch' è nèlla mia saccóccia.*

*L' ho dato àlla lavandája, éra spórco.*

*Ha portáto la mia biancheria?*

*Signór sì, non ci mánca niénte.*

*Che vestíto metterà V. S. oggi?*

*Quello ch' avéva jéri.*

*Il sartóre déve portárprésto quello di pánno.*

*Si picchia, vedéte chi è.*

*Chi è?*

*E 'l sartóre.*

*Fátelo entráre.*

DIALOGUE IV.

DIALOGO IV.

The Gentleman and the  
Taylor.

*Il Gentiluomo ed il  
Sartóre.*

DO you bring my suit of  
clothes?

*PORTA' TE forse il mio  
vestito?*

Yes, sir, here it is.

*Sì signóre, èccolo quì.*

You make me wait a great  
while.

*Vì fáte aspettár mólto.*

I could not come sooner.

*Non ho potuto venír più  
présto.*

It was not finished.

*Non éra finíto.*

The lining was not sewed.

*La fódera non éra cucíta.*

Will you be pleased to try  
the coat on?

*Vuóle prováre il vestito,  
signóre?*

Let's see whether it be  
well made.

*Vediámo s'è ben fátto.*

I believe it will please you.

*Crédo che V. S. ne sará  
conténta.*

It seems to me to be very  
long.

*Mi páre mólto lúngo.*

They wear them long now.

*Si pórtano lúngi adéssu.*

Button me.

*Abbottonátemi.*

It is too close.

*Mi strínge tróppo.*

To fit properly it ought to  
be close.

*Per ésser ben fátto bisogna  
che sia giústo.*

Are not the sleeves too  
wide?

*Le màniche non sono tróppo  
lárge?*

No, sir, they fit very well.

*Signór no, stánnobeníssimo.*

This suit becomes you ex-  
tremely well.

*Quest' ábito le sta benís-  
simo.*

It is too short, too long,  
too wide, too narrow.

*E tróppo córto, tróppo  
lúngo, tróppo lárgo,  
tróppo strétto.*

Pardon me, sir, it fits very  
well.

*V. S. mi perdóni, le sta  
béne.*

How do you like my trim-  
ming?

*Che díte del mio forni-  
mento?*

'Tis very fine and rich.

*E bellíssimo, è ricchíssimo.*

What did these ribbons  
cost a yard?

*Quánto cóstano il bráccio  
quésti nástri?*

I paid a crown.

*Li ho pagáti uno scúdo.*

That's

That's not too much, 'tis cheap.

Where is the rest of my cloth?

There is not a bit left.

Have you made your bill?

No, sir, I had not time.

Bring it to-morrow, I will pay you.

### DIALOGUE V.

To go to breakfast.

BRING us something for breakfast.

Yes, sir, here is tea and coffee.

Do you choose some bread and butter.

Yes, bring it, we will cut some slices of it.

Bring some cold meat, and some eggs.

Set the ham on the table.

Lay a napkin on the table.

Give us plates, knives, and forks.

Give the gentleman a chair.

Sit down, sir; sit by the fire.

I am not cold, I am very well here.

Let us see whether the tea is good.

Give me that cup.

Taste that coffee, pray.

How do you like it? what say you to it?

*Non è troppo, non son cari.*

*Dov' è 'l resto del mio panno?*

*Non v'è niente affatto d'avanzo.*

*Avete fatto 'l vostro conto?*

*Signór no, non ho avuto tempo.*

*Portatelo domani, vi pagherò.*

### DIALOGO V.

*Per far Colazione.*

*PORTATECI qualche cosa da far colazione.*

*Signór sì; ecco tè e caffè.*

*Comanda signore che per pane e butirro.*

*Sì, portatene; ne taglieremo delle fette.*

*Portate della carne fredda, e delle uova.*

*Mettete del prosciutto in tavola.*

*Mettete una salvietta sopra la tavola.*

*Datemi tondi, coltelli, e forchette.*

*Date una sedia al signóre.*

*Segga, signóre; si mette vicino al fuoco.*

*Non ho freddo, sto benissimo qui.*

*Vediamo se 'l tè è buono.*

*Datemi quella tazza.*

*Di grazia, assaggi questo caffè.*

*Che gliene pare? che ne dice?*

It is not bad, it is very good.

Here is the toast, take away this plate.

Eat some toast.

I have eaten some, it is very good.

Give me some more coffee, sir.

Sir, I thank you.

Give the gentleman some tea.

I had some just now.

The toast was very good.

It was toasted a little too much.

You do not eat.

I have eaten so much, I shall not be able to eat any dinner.

You only jest, you have eaten nothing at all.

I have eaten very heartily both of the bread and butter, and toast.

# DIALOGUE VI.

At Dinner.

AT what o'clock do you dine?

Dinner is generally on table at six.

I think that hour is fitter for supper than dinner.

Yes, it is true; but it is a very convenient hour for gentlemen and merchants.

Shall you have much company to-day?

*Non è cattivo, è squisito.*

*Ecco il pan tostato, levate questo piatto.*

*Mangi del pan tostato.*

*Ne ho mangiato, è buonissimo.*

*Mi dia dell' altro caffè.*

*La ringrazio, signóre.*

*Date del tè al signóre.*

*Ne ho avuto adesso.*

*Il pan tostato era buonissimo.*

*Era un tantino troppo cotto.*

*V. S. non mangia.*

*Ho mangiato tanto, che non potrò pranzare.*

*V. S. burla, non ha mangiato niente.*

*Ho mangiato benissimo del pane e butirro, e del pan tostato.*

# DIALOGO VI.

Pranzo.

A CHE ora pranza ella?

*Generalmente il pranzo è in tavola alle sei.*

*Mi par che a quell' ora sia piuttosto tempo da cena che da pranzo.*

*Sì, è vero; ma è un' ora molto comoda per Signori ed i negozianti.*

*Vi sarà molta gente oggi a pranzo?*

Q

No,

No, there will be only you, my wife, the doctor, and I.

Have you always a doctor to dine with you?

No, sir; it is only through friendship.

I have more appetite to-day than usual.

Well, we are going to have dinner served up immediately.

Francis, lay the cloth.

Put on a cleaner cloth.

Bring up the plates, knives, and forks.

Rince the glasses.

Prepare some napkins too.

Where are the silver salts?

Dust that sideboard: don't you see that it is quite covered with dust?

Make haste, tell the cook to send up the dinner as soon as it is ready.

First, put some chairs round the table.

Ladies and gentlemen, dinner is on table.

Please to sit next to the lady.

Much obliged to you.

Do you like rice soup with fowl broth?

Yes; but I like it much better in the Venetian way, with parmesan cheese.

*No; non vi sarà altri che lei, mia moglie, il medico ed io.*

*Usa ella forse di pranzar sempre in compagnia d'un medico?*

*No, signóre; è solamente per amicizia.*

*O'ggi mi sento appetito più del solito.*

*Ebbéne, ora farémo portár in távola.*

*Francesco, apparecchiáte.*

*Mettéte una továggha più pulíta.*

*Portáte su tondi, coltèlli e forchette.*

*Sciacquaté i bicchiéri.*

*Preparáte anche delle salviétte.*

*Dove son le saliére d'argénto?*

*Ripulíte quella credénza: non vedéte ch' è tutta copérta di pólvore?*

*Préstó, díte al cuóco che mandi in távola súbito che sarà pronto.*

*Mettéte prima delle sédie intorno alla távola.*

*Signóri, il pranzo è servíto, or è in távola.*

*Favorisca sedére qui accanto alla Signóra.*

*Grázie infiníte.*

*Le piace la minéstra di riso cótto nel bródo di póllo?*

*Sì; ma mi piace molto più alla Veneziana col cácio parmigiáno.*

I will

I will give you a slice of this boiled beef, which seems very tender.

I do not think it is done enough.

But, my dear friend, when meat is too much done, it loses its flavour; it becomes like tow.

No matter, I will eat some roast beef.

There is also some fried fish, if you do not like meat.

Favour me rather with some of that pigeon pie.

Immediately: here is some salad too.

O! what a fine lettuce!

Will you have an anchovy in it?

Willingly, your oil is excellent; where do you get it?

An Italian merchant, a friend of mine, furnishes it to me in small boxes of thirty bottles each.

To make a good salad, it is absolutely necessary to have oil of the best quality, and vinegar made from wine, as I perceive your's is.

But, sir, you do not drink.

O! yes, I had forgot it; I will take a glass of wine, with all my heart.

Will you have red or white?

I will first take a glass of beer.

*Le darò una fetta di questo lessò, che mi par molto tenero.*

*Non mi par còtto abbastanza.*

*Ma, caro amico, quando la carne è troppo còtta, non ha più gusto, divénta stoppa.*

*Non impórta, mangerò del manzo arròsto.*

*V' è anche del pesce fritto, se la carne non le piace.*

*Mi favorisca piuttosto di quel pasticcio dipiccióni. Súbito; ecco qui anche dell' insaláta?*

*Oh che bella lattúga! Vuole mettervi un' alice?*

*Volontieri: il suo oglio è eccellente; dove le fa prendere?*

*Me lo fornisce per cassette di trenta fiaschetti caduna uno spedizioniere Itgliano mio amico.*

*Per fare una buona insalata è indispensabile che l'olio sia della miglior qualità e che l'aceto sia di vino, come m'avvedo che è 'l suo.*

*Ma, signóre, ella non beve.*

*Oh! sì, me n' éro scordáto; beverò volentieri un bicchiér di vino.*

*Vuól ella del rosso o del bianco?*

*Prenderò prima un bicchiér di birra.*

- Help yourself as you please.  
Your health, sir.
- Thank you, sir.  
What do you think of it?  
What do you say to this wine?
- It is not bad: on the contrary, it is excellent.  
Taste now a glass of this other.
- O! this is delicious, and it is much older than the other.  
It is so: I have had this more than ten years in my cellar.  
It cannot be denied that Port is a very good wine.
- Now we will have on table a fine roasted bird, which I do not know how to name in Italian.  
In Italian they call it *gal-  
linaccio*, or *pollo d'In-  
dia*, and in Tuscany, *tacchina*.  
Help yourself, for I know that you carve very well.
- No, indeed; I am not expert at it.  
Will you give me leave to assist you?  
If you please; but I beg of you to attend to the lady first.  
Shall I help you to a bit of the breast?  
I beg your pardon, if
- Si serva come vuole.*  
*Beverò alla sua salute; evviva.*  
*Evviva, grazie.*  
*Che ghène pare? cosa dice di questo vino?*  
*Non è cattivo; anzi squa-  
sito.*  
*Assaggi adesso un bicchier di quest' altro.*  
*Oh questo sì ch' è una de-  
lizia, ed è molto più vec-  
chio dell' altro.*  
*E' vero; son più di dieci  
anni che l'ho in cantina.*  
*Non si può negare che il  
vin di Porto non sia un  
gran buon vino.*  
*Or ora porteranno in tavo-  
la un bell' uocello arrosto,  
che non saprei come chia-  
mare in Italiano.*  
*In Italia lo chiamano gal-  
linaccio, o pollo d'India,  
e in Toscana, tacchina.*  
*Si serva da sè, perchè so  
che ella trinceia a mara-  
viglia.*  
*No, davvero; io non ci ho  
troppo buona mano.*  
*Mi permette di servirla?*  
*Mi farà grazia; ma la sup-  
plico di servir prima la  
signóra.*  
*Vuol che le dia un pezzo  
di petto?*  
*Scusi, poichè vuol favo-  
since*

you will favour me, I will beg of you to cut me a wing.

With pleasure: I will also give you a little of the stuffing.

You will oblige me; but give me also a little of the gravy.

James, a spoon; bring also a salt-cellar; don't you see that we have neither salt nor pepper?

Change these plates, and bring the second course.

Bring the fruit.

Here are some fine cherries.

They are beautiful; I would rather eat some of those strawberries and raspberries.

Take some of these currants, some gooseberries, and one of these fine peaches.

At this season apples are no longer good.

That is a winter fruit.

Oranges, however, are always good, when juicy.

In England fruit is not so plentiful as in Italy.

Pray do not bring it to my memory; for, when I think on those figs, those grapes, and above all, the water-melons, my mouth waters.

Well, let us not think any

rirmi, la pregherò di tagliarmi un' ala.

Con piacere: le darò anche un poco del ripieno.

Mi farà grázia; ma mi dia anche un po' d' intinto.

Giacomino, un cucchiajo; portate anche una saliera: non vedete che non abbiamo nè sale nè pepe?

Cambiate questi piatti, e portate il secondo servizio.

Portate in tavola le frutta.

Ecco qui delle belle cirtège.

Son bellissime; mangerò piuttosto quattro di quelle fragole e di quei lampóni.

Prénda anche del ribes, dell' uva spina, ed una di queste belle pêsche.

Le mele in questa stagione non sono più buone.

E' un frutto d' inverno.

Le arance, per altro, son sempre buone tutto l' anno quando son sugose.

In Inghiltèrra le frutta non sono così abbondanti come in Itália.

Per carità, non me ne rinfreschi la memoria; chè quando penso a quei fichi e a quell' uva, e soprattutto ai cocómeri, mi viene l' acquolina in bocca.

Via, non vi si pensi più,

more



## DIALOGUES.

re about it; let us go  
take a turn in the  
den.

### DIALOGUE VII.

o speak Italian.

goes on your Ita-  
?

you much improved  
t now?

uch; I know scarcely  
thing.

said, however, you  
ak it very well.

it were true.

that say so are much  
taken.

re you I was told so.

say a few words  
ch I have learnt by  
rt.

so much as is neces-  
y to begin to speak.  
eginning is not all,  
must make an end.  
ways speaking, whe-  
well or ill.

afraid of making  
takes.

fear; the Italian  
guage is not difficult.

w it; and that it pos-  
ses many graces.

true; and especially  
n the mouth of a lady.  
happy should I be,  
were master of it.

ation is the only  
of learning it.

*andiamo a far una pas-  
seggiata nel giardino.*

### DIALOGO VII.

*Per parlar Italiano.*

*COME va l'Italiano?*

*V. S. vi ha quest' ora fatti  
molti progressi?*

*Non troppo, non so quasi  
niente.*

*Si dice, però, che V. S. parli  
benissimo.*

*Iddio volésse che fosse  
véro!*

*Quéi che lo dicono s'ingán-  
nano molto.*

*La assicúro che m' è stato  
détto.*

*Pósso dir alcune parole  
che so a mente.*

*E quanto basta per comin-  
ciár a parláre.*

*Non è tutto di principiáre,  
bisogna finire.*

*Parli sémpré, o béne o  
mále.*

*Témo di far erróri.*

*Non téma, signore; la  
lingua Italiana non è  
difficile.*

*Lo so, e so che ha molta  
leggiadria.*

*E' véro, e particolarmente  
nélla bocca delle Signore.*

*O quanto sarei contento se  
la sapéssi.*

*Per impararla bisogna stu-  
diáre.*

How

How long have you been learning?

Scarcely a month yet.

What books do you use?

I have Veneroni's Italian and English Grammar; and Zotti's in Italian and French.

What Dictionaries?

Bottarelli's in Italian, French, and English; Baretti's Italian and English; and Graglia's small Dictionary. — I also use Bottarelli's Exercises.

What Authors do you read?

At present I read Goldoni's Select Comedies; Soave's Moral Tales; and Metastasio.

What is your master's name?

His name is —

I have known him a great while.

He has taught several friends of mine.

Does not he tell you that you must constantly speak Italian?

Yes, he often tells me so.

Why do you not talk then?

Who will you have me talk with?

With those that shall talk to you.

I wish to talk, but dare not.

You must not be afraid, you must be bold.

*Quanto tempo è che V. S. la studia?*

*Non è ancora un mese.*

*Di che libri si serve?*

*Ho la grammatica Italiana ed Inglese di Veneroni; e quella di Zotti in Italiano e Francese.*

*Che Dizionario?*

*Quelli di Bottarelli in Italiano, Francese ed Inglese; quello di Baretti, in Italiano ed Inglese; ed il piccolo Dizionario di Graglia. — Mi servo degli Esercizj di Bottarelli.*

*Che Autori legge?*

*Adesso leggo le Commedie Scelte di Goldoni; le Novelle Morali di Soave, e Metastasio.*

*Come si chiama 'l suo maestro?*

*Si chiama 'l signór —*

*E' un pézzo che lo conosco.*

*Ha insegnáto a mólti de' miéi amíci.*

*Non le díce che bisogna parlár sempre Italiáno?*

*Signór sí, melo díce spésso.*

*Perchè dúnque non párla?*

*Con chi vuol ch'io párlí?*

*Con quéi che le parleránno.*

*Vorréi parláre, ma non ardisco.*

*Nón bisógna temére, bisógna ésser ardíto.*

DIALOGUE

## DIALOGUE VIII.

Of the Weather.

WHAT sort of weather is it?

It is fine weather.

It is bad weather.

Is it cold? is it hot?

Is it not cold? is it not hot?

Does it rain? does it not rain?

I do not believe it.

The wind is changed.

We shall have rain.

It will not rain to-day.

It rains, it pours.

It snows.

It thunders.

It hails.

It lightens.

It is very hot.

Did it freeze last night?

No, sir, but it freezes now.

It appears to me to be a great fog.

You are not mistaken, it is true.

You have caught a violent cold.

I have had it this fortnight.

'Tis the fruit of the season.

What's o'clock?

'Tis early, 'tis not late.

Is it breakfast time?

'Twill be dinner-time immediately.

What shall we do after dinner?

We'll take a walk.

## DIALOGO VIII.

Del Tempo.

CHE tempo fa?

Fa bel tempo.

Fa cattivo tempo.

Fa freddo? fa caldo?

Non fa freddo? non fa caldo?

Piòve? non piòve?

Non lo credo.

Il vento è cambiato.

Avremo della pioggia?

Non pioverà oggi.

Piòve, dilúvia.

Névia.

Tuóna.

Grándina.

Lampéggia.

Fa molto caldo.

Ha gelato sta notte?

Signór no, ma gèla adesso.

Mi par che faccia una gran nébbia.

V. S. non s'inganna, è véro.

V. S. è molto infreddato.

Sono quindici giorni che sono infreddato.

Sono frútti della stagione.

Che ora è?

E' di buon' ora, non è tardi.

E' tempo di far colazione?

Sarà presto tempo di desinare.

Che faremo dopo pranzo?

Andremo a spasso.

Let's

Let's take a turn now.

*Andiamo a far un giro  
adesso.*

We must not go abroad  
this weather.

*Non bisogna uscir per que-  
sto tempo.*

DIALOGUE IX.

DIALOGO IX.

Of the Charms of a young  
Lady.

*Delle Bellezze d'una Si-  
gnorina.*

THERE's a beautiful  
young lady.

*E'CCO una bella signo-  
rina.*

She is finely shaped.

*E' ben fatta.*

She is charming, she is  
pretty.

*E' vezzosa, è leggiadra.*

Do you know her?

*La conoscete?*

I do not know her.

*Non la conosco.*

She has fine eyes.

*Ha begli occhi.*

I never saw a better shape.

*Non ho mai veduto una più  
bella vita.*

She has an easy carriage.

*E' disinvolta.*

She has a noble mien.

*Ha un aspetto nobile.*

The shape of her face is  
well proportioned.

*Il contorno del suo viso è  
ben fatto.*

Her cheeks are plump and  
delicate.

*Le sue guance sono pienotte  
e delicate.*

Her mouth is little, and  
red.

*La sua bocca è picciola, e  
vermiglia.*

Her nose well made.

*Il naso ben fatto.*

Have you taken notice of  
her complexion?

*Avete osservato la sua car-  
nagione?*

It is the finest in the world.

*E' il più bel colore del  
mondo.*

A complexion fair, and  
lively.

*Una carnagione bianca, e  
vivace.*

What white hands she has!

*Che belle mani che ha!*

The white and vermilion  
of her cheeks shame the  
lilies and the roses.

*Il bianco e vermiglio del suo  
viso fanno, senza dubbio,  
torto ai gigli ed alle rose.*

She has teeth as white as  
snow.

*Ha i denti bianchi come la  
neve.*

It may be said that she's  
a fair beauty.

*Si può dire ch'è una bella  
biondina.*

She is the finest brown woman one can see.

She has a noble gait.

She has a sprightly countenance.

She has exquisite features.

She is greatly extolled for her beauty.

I think she has a great deal of wit.

Beauty may be seen, but not wit.

They say her wit is equal to her beauty.

Then she is an epitome of all perfections.

#### DIALOGUE X.

To inquire after news.

WHAT news is stirring?

Do you know any?

I have heard none.

What is the talk of the town?

There's no talk of any thing.

Have you heard no talk of war?

I have not heard any thing of it.

There's a talk however of a siege.

It was reported so, but it is not true.

On the contrary, there's a talk of peace.

Do you think we shall have peace?

I believe so.

What say they at court?

*E' la più bella brénetta che si pòssa vedére.*

*Cammina con bel gárbo.*

*Ha una fisonomia spiritósa.*

*Ha fattézze vághe.*

*E' mólto commendáta per la sua bellézza.*

*Crédo che ábbia mólto spírito.*

*Ben si può vedére la bellézza, ma lo spírito no.*

*Si díce che sia altrettanto spiritosa che bella.*

*E' dúnque un compéndio di tutte le perfezioni.*

#### DIALOGO X.

*Per domandár quel che si díce di Nuóvo.*

*CHE si díce di nuóvo?*

*Sapéte niénte di nuóvo?*

*Non ho intéso niénte.*

*Di che si párla?*

*Non si párla di niénte.*

*Avéte sentíto díre che avrémo la guérra?*

*Non ne ho intéso parláre.*

*Si párla però d' un assédio.*

*Si dicéva, ma non è véro.*

*Al contráριο, si parla di páce.*

*Credéte che avrémo la pace?*

*Crédo di sí.*

*Che si díce in córte?*

They

They talk of a secret expedition?

When do they think the king will set out?

'Tis not known. They do not say when.

Where do they say he'll go?

Some say into Flanders, others into Germany.

And what says the Gazette?

I have not read it.

Is what is reported of Mr. — true?

What of him?

They say he's mortally wounded.

I should be sorry for that; he's a worthy man.

Who wounded him?

Mr. — in a duel.

Is it known why?

The report is, a quarrel at the Opera.

I do not believe it. Nor I neither.

However, we shall soon know the truth.

Is the newspaper come in?

Does it mention the duel?

No—not a word about it.

Then let us hope there is no truth in the report.

DIALOGUE XI.

To inquire after one.

WHO is that gentleman that spoke to you a little while ago?

*Si parla d'una spedizione segreta.*

*Quando si crede che partirà il re?*

*Non si sa. Non si dice.*

*Dove si dice che andrà?*

*Chi dice in Flandra, chi in Germania.*

*E la Gazzetta che dice?*

*Non l'ho letta.*

*Sarebbe vero quel che si dice del Sig. —?*

*Che senè dice?*

*Si dice che sia ferito a morte.*

*Mi dispiacerebbe, perchè un galantuomo.*

*Chi l'ha ferito?*

*Il Signor — in un duello.*

*Si sa perchè?*

*Corre voce che sia per una disputa all' Opera.*

*Non lo crédo. Nemmen io.*

*Comunque sia, si saprà presto.*

*E' arrivata la gazzetta?*

*Parla del duello?*

*No—non ne dice parola.*

*Dunque speriamo che sia un falso rapporto.*

DIALOGO XI.

*Per domandare d'uno.*

*CHI è quel signore che vi parlava poco fa?*

He

He is a German.

I took him for an Englishman.

He came from Saxony.

He speaks French very well.

He speaks French like the French themselves.

The Spaniards take him for a Spaniard, the English for an Englishman.

It is difficult to be conversant in so many different languages.

He has been a long time in those countries.

Have you known him for any time?

About two years.

He has a noble air, he has a good mien.

He is a genteel person.

He is neither too tall, nor too short.

He is handsome, he is well shaped.

He plays upon the flute, the guitar, and several other instruments.

I should be very glad to know him.

I will bring you acquainted with him.

Where does he live?

He lives just by.

When will you have us go and wait on him?

Whenever you please, for he is my intimate friend.

It shall be when you have leisure.

*E un Tedesco.*

*Lo credéva Inglese.*

*E della parte di Sassonia.*

*Parla benissimo Francese.*

*Parla Francese come un Francese.*

*Gli Spagnuoli lo prendono per uno Spagnuolo, e gl' Inglese per un Inglese.*

*E pur difficile d'esser pratico in tante lingue così differenti.*

*E' stato un pezzo in quei paesi.*

*E' un pezzo che lo conoscete?*

*Sono due anni incirca.*

*Ha un aspetto nobile, ha una ciera da galantuomo.*

*E' di bella presenza.*

*Non è nè troppo grande, nè troppo piccolo.*

*E' ben fatto, ed ha un bel portamento?*

*Suona 'l flauto, la chitarra, e molti altri strumenti.*

*Avréi a caro di conoscerlo.*

*Vene procurerò la conoscenza.*

*Dove sta di casa?*

*Sta costì vicino.*

*Quando volete che andiamo a riverirlo?*

*Quando vi piacerà, perchè è amico mio intrinseco.*

*Sarà quando avrete tempo.*

We'll

We'll go to-morrow morning.

I shall be obliged to you.

*V' andrémo domattina.*

*Ve ne sarò obbligato.*

DIALOGUE XII.

DIALOGO XII.

To write.

*Per iscrivere.*

GIVE me a sheet of paper, a pen, and a little ink.

Step into my closet, you'll find on the table whatever you want.

There are no pens.

There are a great many in the ink-stand.

They are good for nothing.

There are some others.

They are not made.

Where is your penknife?

Can you make pens?

I make them my own way.

This is not bad.

While I finish this letter, do me the favour to make a packet of the rest.

What seal will you have me put to it?

Seal it with my cipher or coat of arms.

What wax shall I put to it?

Put either red or black, no matter which.

Have you put the date?

I believe I have, but I have not signed it.

What day of the month is this?

*DA' TEMI un foglio di carta, una penna ed un poco d' inchiostro.*

*Entrate nel mio gabinetto, troverete sopra la tavola quanto vi farà di bisogno.*

*Non vi sono penne.*

*Vene sono molte nel calamaio.*

*Non valgono niente.*

*E' cone delle altre.*

*Non sono temperate.*

*Dov' è il vostro temperino?*

*Sapete temperar le penne?*

*Le tempero a modo mio.*

*Questa non è cattiva.*

*Mentre finisco questa lettera, favoritemi di far un piego di quelle altre.*

*Che sigillo volete che ci metta?*

*Sigillatele colla mia cifra, ovvéro colle mie armi.*

*Che cera ci metterò?*

*Mettetevi della rossa o della nera, non importa.*

*Avete messo la data?*

*Crédo di sì, ma non ho sottoscritto.*

*Quantin'abbiamo del mese?*

The



The eighth, the tenth, fifteenth, twentieth.

Put the direction.

Where is the powder?

You never have neither powder nor sand.

There is some in the sand-box.

There's your servant; will you let him carry the letters to the post-house.

Carry my letters to the post-office, and don't forget to pay postage.

I have no money.

Hold your hand, there's a pistole.

Go quickly and return as soon as possible.

### DIALOGUE XIII.

To buy.

WHAT do you want, sir?

What would you please to have?

I want a good fine cloth to make me a suit of clothes.

Be pleased to walk in, sir, you'll see the finest in London.

Show me the best you have.

There's a very fine one, and what's worn at present.

'Tis a good cloth, but I do not like the colour.

*Siámo oggi agli ótto, ai diéci, ai quindici, ai vénti.*

*Mettéteci la soprascrittá.*

*Dov' è la pólvère?*

*Non avéte mai nè pólvère, nè aréna.*

*Ven' è nel polveríno.*

*E'cco 'l vóstro sérvó; voléte che pórti le lettere alla pósta?*

*Portáte le mie lèttère alla pósta, e non vi dimenticáte di pagárne il pórtó.*

*Nón ho quattríni, signóre, non ho danári.*

*Pigliáte, ecco úna déppia.*

*Andáte prèsto, e tornáte quánto prima.*

### DIALOGO XIII.

Per compráre.

*CHE bráma, Signore, che cerca?*

*Cosa comanda, Signore?*

*Vorréi un pánno bello e búono da farmi un vestito.*

*V. S. éntri, vedrà quí i più béi pánni di Lóndra.*

*Mostrátemi 'l migliore che avete.*

*E'ccone uno bellissimo, e cóme si usa adéssó.*

*E' búono, ma 'l cólor non mi piáce.*

There's another lighter  
piece.

I like that colour well, but  
the cloth is not strong,  
'tis too thin.

Look at this piece, sir,  
you'll not find the like  
any where else.

What do you ask for it an  
ell?

Without exacting 'tis  
worth thirty shillings.

Sir, I am not used to stand  
haggling; pray tell me  
your lowest price.

I have told you, sir, 'tis  
worth that.

'Tis too dear, I'll give you  
twenty-five.

I can't bate a farthing.

You shall not have what  
you ask.

You ask'd me the lowest  
price, and I have told  
you.

Come, come, cut off two  
ells of it.

I protest, on the word of  
an honest man, I don't  
get a crown by you.

There are four guineas,  
give me the change.

Be pleas'd, sir, to let me  
have another, this is too  
light, it wants weight.

Here's another.

Sir, your servant.

*E'ccone un' áltra pézza più  
chiára.*

*Il colóre mi piáce, ma'l  
pánno non è forte ab-  
bastánza, è tróppo sot-  
tíle.*

*Véda V. S. quéstá pézza,  
non ne troverà cosí bélla  
altróve.*

*Quánto lo vendéte il brác-  
cio?*

*Senza díre a V. S. un sóldo  
di tróppo, vále trenta  
scellini.*

*Signóre, io non sóno auwe-  
zo a prezzoláre, dítemi di  
grazia l' último prézzo.*

*Ghiel' ho detto; questo è il  
prézzo ristretto.*

*E' tróppo cáro, vene darò  
venti cinque.*

*Non v'è un sóldo da leváre.  
Non avréte quanto avéte  
domandáto.*

*V. S. m'ha domandáto l'úl-  
timo prézzo, ghiel' ho  
détto.*

*Via vía, tagliátene due  
bráccia.*

*Le giúro da galantuómo  
che non guadágno úno  
scúdo con lei.*

*E'cco quáttro ghinee, díte-  
mi 'l résto.*

*Di grázia V. S. mi díá un'  
áltra ghinea, quéstá è  
leggiéra, non è di péso.*

*E'ccone un' áltra.*

*Sóno servitór di V. S.*

## DIALOGUE XIV.

To play.

LET us play a game at  
picquet.

What will you play for?

Let us play for half a-crown  
to pass away the time.

Give us cards.

Let us see who shall deal.

You are to deal; I am to  
deal.

Shuffle the cards, all the  
court cards are together.

They are shuffled enough.

Cut, sir.

Have you all your cards?

I believe I have.

How many do you take.

I take all. I leave one.

I have a bad game.

Deal again.

Not this time.

Have you laid out?

No, sir, my game puzzles  
me.

You must have good cards,  
for I have nothing.

Tell your point.

Fifty, sixty.

It is not good; it is good.

A quint major, a quint to  
a king, a small quint,  
four by queens, a tierce  
to a knave.

I have as much.

Fourteen by kings, three  
aces, three queens.

Play.

## DIALOGO XIV.

Per giuocare.

GIUOCHIAMO una  
partita a picchétto.

Quanto volete giuocare?

Giuochiamo mezza corona  
per passatempo.

Dàtoci delle carte.

Vediamo a chi toccherà a  
fare.

Tocca a voi, tocca a me.

Mescolate le carte, tutte le  
figure sono insieme.

Sono mescolate abbastanza.

Alzate, signore.

Avete le vostre carte?

Crédo di sì.

Quante ne pigliate?

Piglio tutto, or le piglio  
tutte. Ne lascio una.

Ho un cattivo giuoco.

A monte.

Signór no, per questa volta.

Avete scartato?

Signór no, il mio giuoco,  
m'imbarrazza.

Dovete aver bel giuoco,  
poichè io non ho niente.

Contate 'l vostro punto.

Cinquanta, sessanta.

Non v'ale; è buono.

Quinta maggiore, quinta al  
re, quinta bassa, quarta  
alla dama, terza al fante.

Ne ho altrettanto.

Quattordici di re, tre assi,  
tre dame.

Giuocate.

Hearts,

Hearts, spades, clubs, diamonds.

The ace, the king, the queen, the knave, the ten, the nine, the eight, the seven.

I have lost, you made a pique, a re-pique.

You have won.

You owe me half a crown.

You owed it me, pardon me.

We are quits, or even then.

Cubri, picche, fiori, quádri.

L'ásso, il re, la dáma, il fante, il diáci, il nóve, l'ótto, il sétte.

Ho pérduto, avéte fátto un picca, repíeco.

Avéte guadagnáto.

Mi dovéte mezza corona.

Scusátemi, méla doveváte.

Siámo pace, or pári.

DIALOGUE XV.

For a Journey.

HOW many miles is it from this place to N?

It is eight miles.

We shall not be able to get thither to-day, it is too late.

It is not more than twelve o'clock, you have time enough yet.

Is the road good?

So, so; there are woods and rivers to pass.

Is there any danger upon that road?

There is no talk of it; it is a highway, where you meet people every moment.

Do they not say there are robbers in the woods?

There is nothing to be feared, either by day or night.

Which way must one take?

DIALOGO XV.

Per un Viaggio.

QUANTE miglia vi sóno da qui a N?

Vi sóno ótto miglia.

Non vi potrémo arrivár oggi, è tróppo tårdi.

Non è più di mézzo giòrno, vi arriveréte ancór di buón' óra.

E' bélla la stráda?

Non tróppo, vi sóno bóschi, e fíumi da passáre.

V'è perícolo per quélla strada?

Non sene párla; è una stráda maéstra dóve si tróva génte ad ógni mómento.

Non si díce che vi siano ládri néli bóschi?

Non v'è nùlla da temére, nè di giòrno, nè di nótte.

Che stráda bisógna pigliáre?

When

When you come near the hill, you must turn to the right.

Is it not necessary to ascend a hill then?

No, sir, there is only a little hill in the wood?

Is the way difficult through the wood?

You cannot lose your way.

As soon as you are out of the wood, remember to keep to the left hand.

I thank you, sir, and am much obliged to you.

Come, come, gentlemen, let us take horse.

Where's the marquis?

He's gone before.

He will wait for you just out of town.

What do we stay for now? come, come, let's be gone, let's have done.

Farewell, gentlemen, farewell.

I wish you a good journey.

*Quando saréte vicini alla montagna, piglieréte a man dritta.*

*Non bisognerà dunque salir la montagna?*

*Signór no, non v'è che un picciol còlle nel bósco.*

*E' difficile la strada nel bósco?*

*Non potéte smarrirla.*

*Quando saréte fuóri del bósco, ricordátevi di pigliár a mano manca.*

*Vi ringrázio, signóre, e vi résto mólto obbligáto.*

*Via via, signóri; montiámo a cavállo.*

*Dov' è'l signór marchése?*

*E' andáto innánzi.*

*V' aspetterà fuóri della città.*

*Che aspettiamo? partiámo, andiamo, via, finiamola.*

*Addio, signóri, addio.*

*V' auguro un felice viággio.*

#### DIALOGUE XVI.

For Supper and Lodging.

SO; we are arrived at the inn.

Lét us alight, gentlemen.

Take these gentlemen's horses, and take care of them.

Now let's see what you will give us for supper.

A capon, a half dozen of

#### DIALOGO XVI.

*Della Cèna e dell' Alloggiamento.*

*E'CCOCI giúnti all' ostèria.*

*Smontiámo, signóri.*

*Pigliáte i cavállo di quèsti signóri, ed abbíatene cùra.*

*Or su vediámo che ci daréte da cèna.*

*Un cappóne, una mézza doz- pigeons,*

pigeons, a salad, six quails, and a dozen of larks.

Will you have nothing else?

That's enough, give us some good wine, and some fruit.

Let me alone, I'll please you I warrant ye.

Light the gentlemen.

Let us have our supper as soon as possible.

Before you have pulled your boots off, supper shall be upon the table.

Let our portmanteaus and pistols be carried up stairs.

Pull off my boots, and then go and see whether they have given the horses any hay.

You shall conduct them to the river, and take care they give them some oats.

I'll take care of every thing, do not trouble yourself.

Gentlemen, supper is ready; it is upon the table.

We'll come presently.

Let us go to supper, gentlemen, that we may go to bed in good time.

Give us water for our hands.

Let us sit down, gentlemen, let us sit down at table.

Give us some drink.

*zina di picciòni, un' insalata, sei quaglie, ed una dozzina di lodole.*

*Non vogliono altro loro, signori?*

*Questo basta, dateci del buon vino e delle frutta.*

*Lascino far a me, saranno contenti.*

*Fate lume a questi signori.*

*Fateci cenar quanto prima.*

*Prima che si siano cavati gli stivali, la cena sarà in ordine.*

*Si portino sopra le nostre valigie, e le nostre pistole.*

*Cavatemi gli stivali, ed andrète dopo a veder se hanno dato del fieno ai cavalli.*

*Li condurrète al fiume, ed avrète cura che sia loro data la biada.*

*Avrò cura di tutto: V. S. non si pigli fastidio.*

*Signori, la cena è in ordine, è portata in tavola.*

*Adesso, adesso, veniamo.*

*Andiamo a cenare, signori; acciocchè possiamo andar a letto di buon' ora.*

*Dateci acqua alle mani.*

*Sediamo, signori, andiamo a tavola.*

*Dateci da bere.*

Health to you, gentlemen.

Is the wine good?

It is not bad.

The capon is not done enough.

Give us some oranges, with a little pepper.

Why don't you eat of these pigeons?

I have eaten one pigeon and three larks.

Go call for a chafing dish.

Tell the landlord we wish to speak with him.

*Alla lóro salute signori.*

*E buóno 'l víno?*

*Non è cattívo.*

*Il cappóne non è cotto abbastánza.*

*Dáteci dei melángoli con un pòco di pépe.*

*Perchè non mangiáte di quésti piccioni?*

*Ho mangiáto un picción, e tre lódoie.*

*Andáte a domandár úno scaldavivánde.*

*Díte all' óste che vénga a parlárci.*

#### DIALOGUE XVII.

#### DIALOGO XVII.

To settle with the Landlord.

*Per far i conti coll' Oste.*

A GOOD evening, gentlemen, are you satisfied with your supper?

*BUONA sèra, signóri, sóno conténti della cèna?*

We are, and we will satisfy you too.

*Siamo conténti, e vogliamo che lo siate voi pure.*

What's the charge?

*Quánto importa il conto?*

The charge is not great.

*La spésa non è gránde.*

See what you must have for us, our men, and our horses.

*Vedéte quánto vi viéne, per noi, per i nóstri servitóri, e per i nóstri caváll.*

Reckon yourselves, and you will find it comes to seven crowns.

*Facciano il conto loro stessi, e vedránno che sóno sètte scúdi.*

Methinks you ask too much.

*Mi páre che domandiáte troppo.*

On the contrary, I am very reasonable.

*Anzi lo fo a buoníssimo mercáto.*

How much do you make us pay for the wine?

*Quánto ci fúte pagár per il víno?*

Five shillings a bottle.

*Cinque scellini la bottíglia.*

Bring us another, and to-

*Portátene un' áltra, e morrow*

morrow morning we will  
pay you seven crowns,  
with breakfast included.

Methinks the gentleman is  
not well.

I am very well, but weary  
and fatigued.

You must take courage.

It would be better for me  
to be in bed than at  
table.

Get your bed warmed, and  
go to bed.

Bid my man come and un-  
dress me.

He waits for you in your  
chamber.

Good night, gentlemen, I  
wish you merry.

Do you want any thing?

Nothing at all but rest.

Order them to give us  
clean sheets.

The sheets you shall have  
are whitened, and well  
aired.

Let us be called to-morrow  
very early.

I will not fail. Farewell,  
gentlemen; good night.

DIALOGUE XVIII.

To mount on Horseback.

THIS horse I think looks  
very bad.

Give me another horse, I  
will not have that.

He cannot go.

*vi daremo domattina  
sette scudi, facendo però  
colezione.*

*Pare che 'l signore non  
sia bene.*

*Sto bene, ma sono affaticato  
e stanco.*

*Bisogna farsi animo.*

*Certo che sarai meglio in  
letto che a tavola.*

*Faccia scaldare 'l suo letto,  
e vada a dormire.*

*Dite al mio servitore che  
venga a spogliarmi.*

*L'aspetta nella sua camera.*

*Buona notte, signori, stiano  
allegramente.*

*Avete bisogno di qualche  
cosa?*

*Di niente affatto, che di  
riposare.*

*Date ordine che ci diano  
lenzuola pulite.*

*Le lenzuola che avranno  
sono pulite, e ben seccate.*

*Fateci svegliare domani a  
buon' ora.*

*Saranno serviti. Addio,  
signori, buona sera.*

DIALOGO XVIII.

*Per montar a Cavallo.*

*QUESTO cavallo mi pare  
cattivo.*

*Datmene un altro, non  
voglio questo.*

*Non può camminare.*

He





He kicks then, I find.

*Tira calci dunque a quel  
che sento.*

See if I have not tamed  
him.

*Vedéte se l'ho sapúto do-  
máre.*

DIALOGUE XIX.

DIALOGO XIX.

To visit a Sick Person.

*Per visitár un Ammaláto.*

HOW have you passed the  
night?

*CO'ME avéte passáta la  
nótte?*

Very badly, I have not  
slept at all.

*Malaménte, non ho dormi-  
to niente.*

I have had a fever all  
night.

*Ho avúto la febbre tútta la  
nótte.*

I have pains all over my  
body.

*Sénto dolóri per tútta la  
vita.*

You must be let blood.

*Bisógna fár vicavársángue.*

I have been bled twice.

*M'è státo caváto súngue  
due vólte.*

Where does your apothecary  
live?

*Dóve sta di cása il vóstro  
speziále?*

What physician attends  
you.

*Che médico viene a visi-  
tarvi?*

Go bid the surgeon come  
and dress me.

*Andáte a dir al cerúsico  
che vénga a medicármí.*

I cannot imagine why the  
doctor does not come.

*Non so perchè 'l médico  
non viéne.*

We do not know what  
health is, till we are ill.

*Non si sa cósá sia salúte  
che quándo si sta mále.*

You must have a good  
heart; it will be no-  
thing.

*Bisógna fársi ánimo, non  
sarà niente.*

My wound pains me ex-  
tremely.

*Sénto un gran dolóre nêlla  
mia piága.*

How much physic have  
you taken?

*Quánte medicíne avéte  
prése?*

I am tired of physic.

*Sóno stufo di medicíne.*

I am fearful of being deli-  
rious.

*Témo di dar in delírio.*

Drink some toast and  
water.

*Bevéte ácqua cotta.*

Take

Take nothing but broth.  
The doctor has ordered me  
some whey.  
I am not able to move.  
Give me a pillow.  
Put my bolster right.

Draw the curtains.  
They want to bleed me in  
the foot.  
Every thing I take seems  
bitter to me.  
How my mouth's out of  
taste!  
It is a long sickness.

How tired I am of lying  
in bed!  
How happy are you in the  
enjoyment of health!

## DIALOGUE XX.

On Civility.

I AM happy, sir, to meet  
you here, I intended to  
wait upon you.

You do me too much  
honor, far beyond any  
thing I can possibly  
merit.

But what is your pleasure,  
sir? lay your commands  
on me.

All I wanted, sir, was to  
assure you of my most  
humble respects.

And at the same time to  
beg a favour of you

*Non pigliate altro che brodi.  
Il medico m'ha ordinato l'  
siéro.*

*Non mi posso muovere.  
Datemi un guanciale.  
Accomodatemi il capez-  
zale.*

*Tirate le cortine.  
Mi vogliono cavar sangue  
dal piede.  
Tutto ciò che prendo mi  
par amaro.*

*O quanto sono sregolato!  
Questa è una malattia  
lunga.*

*Quanto sono stufo di star  
in letto!*

*Beato voi che state bene!*

## DIALOGO XX.

Della Civiltà.

*GO'DO, signore, di tro-  
varla qui per accidente,  
perchè contava di venire  
in questo momento da lei.  
V. S. mi fa troppa grazia,  
ed un onore che non me-  
rito.*

*Ma che comanda, signore?  
in che posso obbedirle?*

*Altro non volevo, padron  
mio, se non assicurarla  
de' miei umilissimi ri-  
spetti.*

*E nel medesimo tempo  
farle una preghiera; cioè  
which*

which was, to recommend me to your mother's protection.

You may rest assured that my mother and myself are entirely at your service.

I may therefore expect your mother and you will, on this occasion, favour me with your interest?

Make not the least doubt of that; and believe me, that both my mother and myself will receive a particular pleasure in serving you.

By these noble expressions I am enabled to form a judgment of your generosity.

And from your cordial professions of friendship, I perceive, that you are the worthy offspring of so worthy a mother.

No more compliments, sir, I beg; the events will afford you a sufficient proof of the sincerity of our friendship.

I will be silent now, but when I have obtained the favour, I shall wait upon you with my thanks.

Do me the favour to pay my respects to your mother.

*di raccomandarmi alla protezione della sua signóra madre.*

*Ella può viver sicura che tanto mia madre, quánt'io viviamo dipendénti da' suoi cénni.*

*Dunque posso sperare che ella e la sua signóra madre mi favoriranno in quest' occasione della loro efficacissima interposizione?*

*Non ne dubiti punto, signór mio, e créda pure che mia madre e dio, ci farémo un sensibilissimo piacere di servirla.*

*Conósco in véro dalle nóbili sue espressioni, quánto generósa sia :*

*E ben m'accórgo, da' suoi cordiáli sentiménti, essér V. S. dégno fíglío della degnissima sua genitrice.*

*Non più compliménti, signóre ; gli effétti le daranno próve sicúre della nóstra servitù.*

*Tacerò adéssó ; ma, ottenuto che avrò la grázia, verrò da lei per ringraziarnela.*

*Mi favorisca di riverire distintissimaménte per parte mia la sua signóra madre.*

## DIALOGUE XXI.

Of the Seasons, Weather,  
&c.

**SPRING** is of all seasons  
the most agreeable.

Then every thing in nature  
smiles.

The country looks like a  
vast garden.

The meadows resemble a  
large green carpet.

The weather is mild and  
serene.

The air is temperate.

The trees are full of leaves.

The melody of the birds  
enraptures me.

The weather is neither too  
hot, nor too cold.

It is very healthy.

All living creatures are  
then cheerful.

Nature seems to revive.

We have no Spring this  
year.

The Spring is backward.

It is like Winter.

I am fond of the country  
in Summer-time, and of  
the town in Winter.

We have a very hot Sum-  
mer.

The heat makes me both  
dull and idle.

The harvest will be very  
plentiful.

It would be still more fer-  
tile, if we had a little  
rain.

## DIALOGO XXI.

*Delle Stagioni, del Tempo,  
&c.*

*LA primavera è la più  
grata di tutte le stagioni.  
Tutto ride allora nella na-  
tura.*

*La campagna è come un  
gran giardino.*

*I prati somigliano ad un  
gran tappeto verde.*

*Il tempo è molto dolce e  
molto sereno.*

*L'aria è temperata.*

*Gli alberi sono coperti di  
foglie.*

*Il canto degli uccelli m'in-  
namora.*

*Il tempo non è nè troppo  
caldo, nè troppo freddo.*

*E' molto sano.*

*Tutti gli animali allora  
sono pieni di vivacità.*

*La natura par che rinasc.*

*Quest'anno non abbiamo  
punto primavera.*

*La primavera è tardiva.*

*E' un piccol' inverno.*

*A' mo la campagna nell'  
estate, e la città nell'in-  
verno.*

*Abbiamo una state ben  
calda.*

*Il calore mi rende pesante  
e pigro.*

*La raccolta sarà molto ab-  
bondante.*

*Lo sarebbe ancor più, se  
avessimo un poco di pig-  
gia.*

There

There is a great plenty of fruit.

We want a little rain.

Rain would be very beneficial.

They begin to cut down the corn.

Summer is gone.

Summer did not last long.

Autumn has taken its place.

Autumn is the season of fruits.

Wine will be good this year.

We shall drink good wine.

The vines are very fine.

They are loaded with large grapes.

The days are very much shortened.

We shall soon use candle at five o'clock.

The mornings are cold.

We shall soon be obliged to make a fire.

Winter comes on.

Winter draws near.

The mornings are short.

The evenings are long.

The trees are divested of their leaves.

Nature appears benumbed.

Winter does not please me.

It pleases nobody.

Nevertheless it is pleasing to walk in the sun.

It is soon night.

The days are very short.

*V'è una grande abbondanza di fruttu.*

*Abbiamo bisogno d'un po' di pioggia.*

*La pioggia ci farebbe molto bene.*

*Si comincia a tagliar il grano.*

*L'Estate è passata.*

*L'Estate non ha durato molto.*

*L'Autunno ha preso il suo luogo.*

*L'Autunno è la stagione dei frutti.*

*Il vino sarà buono quest'anno.*

*Beveremo buon vino.*

*Le vigne sono bellissime.*

*Sono caricate di grasse uve.*

*I giorni sono molto accorciati.*

*Accenderemo quanto prima la candela a cinque ore.*

*Le mattinate sono fredde.*

*Saremo ben tosto costretti d'avere del fuoco.*

*L'Inverno viene.*

*L'Inverno s'approssima.*

*Le mattinate sono corte.*

*Le serate sono lunghe.*

*Gli alberi sono spogliati delle loro foglie.*

*La natura sembra intormentita.*

*L'Inverno non mi piace.*

*Non piace a nessuno.*

*Nulladimeno passeggiare al sole fa piacere.*

*E' presto notte.*

*I giorni sono molto corti.*

We have scarcely eight hours day-light.

Twilight does not make its appearance before seven o'clock in the morning.

They light candles at five in the afternoon.

It is not day-light the next day before eight o'clock.

The days are somewhat lengthened.

That foretells the return of Spring.

Its return will exhilarate Nature.

## DIALOGUE XXII.

Short and Idiomatic.

**WHENCE** do you come?  
I come from the city,  
where I met your brother.

Whither are you going?  
Whither do you run so fast?

Which way do you go?  
Which way do you take?  
Can I go with you?  
Stay a little, I will go with you.

Will you wait for me ten minutes?

I shall be ready in less than ten minutes.

Tell me where you are going?

I am going into the country.

Come up in my room, I

*Abbiamo appena otto ore di giorno.*

*Il crepuscolo non comincia mai ad apparire avanti le sette ore della mattina.*

*A cinque ore pomeridiane s'accendono le candele.*

*Il giorno non ritorna a comparire avanti le otto ore del giorno dopo.*

*I giorni sono alquanto allungati.*

*Questo ci annunzia il ritorno della Primavera.*

*Il suo ritorno rallegrerà la Natura.*

## DIALOGO XXII.

Corto ed Idiomatico.

**D'ONDE** viene ella?  
Vengo dalla città, ove incontrai suo fratello.

Dove va?  
Ove corre così in fretta?

Da che parte va?  
Che via prende?  
Posso io andar con lei?  
Aspetti, che l'accompagnerò.

Vorrèbbe aspettarmi dieci minuti?

Sarò pronto in meno di dieci minuti.

Mi dica ove va?

Vado alla campagna.

Monti nella mia camera, *ho*  
have

have something to tell  
you.

Come in, and sit down.  
Do not you stir from  
thence.

Stay there.

Now, you may go out.

Come down with me.

Adieu, I wish you a happy  
journey.

But, stop, come hither.

Wait a little.

Stop, that I may speak to  
you.

Do not go so fast.

You go too fast.

What do you stop me for?

Do not touch me.

You make me lose my  
time.

My time is too precious  
for me to mis-spend it.

Leave that alone.

Don't touch that.

Touch nothing.

Why do you recommend  
me that, Sir, or Madam?

Because I recommend it to  
every body.

I am well here.

I find myself very well  
here.

The door is shut.

Who has shut the door?

I can't open it.

I can't turn the key.

The lock is not good.

Open the door.

It is open.

Shut the door.

It is shut.

*qualche cosa da dirle.*

*E' ntri, e si segga.*

*Non si muova di là.*

*Stia là.*

*Può uscire adesso.*

*Scenda méco.*

*Addio, le auguro un buon  
viaggio.*

*Ma, aspettati, venga qui.*

*Aspetti un poco.*

*Si fermi, ch'io le parli.*

*Non vada così presto.*

*V. S. va troppo di buon  
passo.*

*Perchè mi ferma ella?*

*Non mi tocchi.*

*Mi fa perder il mio tempo.*

*Il mio tempo è troppo pre-  
zioso per perderlo così.*

*Lasci quello.*

*Non tocchi quello.*

*Non tocchi niente.*

*Perchè mi raccomanda ella  
questo?*

*Perchè lo raccomando a  
tutti.*

*Sto bene qui.*

*Mi trovo molto bene qui.*

*La porta è chiusa.*

*Chi ha chiuso la porta?*

*Non posso aprirla.*

*Non posso voltar la chiave.*

*La serratura non è buona.*

*A'pra la porta.*

*E' aperta.*

*Chiuda la porta.*

*E' chiusa.*

Open



- Open the window.  
 Shut the window.  
 What do you look for?  
 What have you lost?  
 If you have lost any thing,  
     I have not found it.  
 I never find any thing.  
 Speak loud.  
 Speak distinctly.  
 Open your mouth.  
 You speak too low.  
 Why do you speak so low?  
 Do not be bashful.  
 To whom do you speak?  
 Do you speak to me?  
 Say, is it to me that you  
     are speaking?  
 Speak to me, then.  
 Speak to him, speak to her.  
 Speak to us.  
 Speak to them.  
 Do you speak French?  
 I speak it a little.  
 What do you say?  
 Do you say any thing?  
 I say nothing.  
 What have you said?  
 I have said nothing.  
 I don't believe it.  
 What does he say?  
 He says nothing.  
 Does he not speak?  
 I thought he had spoken.  
 What has he told you?  
 Has he told you nothing?  
 What does she say?  
 She does not speak.  
 What has she told you?  
 She said nothing to me.  
 Don't tell her that.  
 I will tell it her.  
 I won't tell it her.
- A'pra la finestra.*  
*Sérri la finestra.*  
*Che cerca ella?*  
*Che ha perdúto?*  
*Se ha perdúto qualche cosa,*  
*io non l'ho trováto.*  
*Non tróvo mai niente.*  
*Parli forte.*  
*Parli distintamente.*  
*A'pra la bocca.*  
*V. S. parla troppo piano.*  
*Perchè parla ella così piano?*  
*Non sia timido.*  
*A chi parla ella?*  
*Parla a me?*  
*Dica, è a me ch'ella parla?*  
*Mi parli dunque.*  
*Gli parli, le parli.*  
*Ci parli.*  
*Parli loro.*  
*Parla ella Francese?*  
*Lo parlo un poco.*  
*Che dice?*  
*Dice ella qualche cosa?*  
*Non dico nulla.*  
*Che ha ella détto?*  
*Non ho détto niente.*  
*Non lo credo.*  
*Che dice egli?*  
*Non dice nulla.*  
*Non parla egli?*  
*Credéva che avésse parlato.*  
*Che le ha détto?*  
*Non le ha détto niente?*  
*Che dice essa?*  
*Non parla.*  
*Che le ha essa détto?*  
*Essa non m'ha détto niente.*  
*Non le dica questa.*  
*Glielo dirò.*  
*Non glielo dirò.*

Don't tell it to them.  
Have you said that?  
No, I have not told it.  
If I had said it, I would  
not deny it.

What are you doing?  
I am doing nothing.  
What have you done?  
I have done nothing.  
Have you done your work?  
No; I have been idle.  
Shall you soon have done?  
Yes, in half an hour.  
Have you not done?  
I thought you had done.  
You go very slow.  
You are very long.  
What does he do?  
Is he doing nothing?  
Has he nothing to do?  
Has he no business?

How does he spend his  
time?  
What is she doing?  
What is her amusement?  
Is she fond of music?  
Does she write? does she  
read?

Does she go to the play?  
What do you ask?  
Do you ask for any thing?  
Say what you ask.  
If you want any thing,  
speak.

Answer me.

Why do you not answer  
me?

Are you afraid, or do you  
scorn to answer me?

If you do not answer me,  
I'll speak to you no more.

*Non lo dica loro.  
Ha detto quello?  
No, non l'ho detto.  
Se l'avessi detto, non lo  
negheréi.*

*Che fa ella?  
Non fa nulla.  
Che ha fatto?  
Non ho fatto niente.*

*Ha ella fatto il suo lavoro?  
No, sono stato pigro.*

*Avrà ella finito presto?  
Sì, in una mezz' ora.*

*Non ha ella finito?  
Credèva che avesse finito.*

*Va molto adagio.*

*È molto lento.*

*Che fa egli?*

*Non fa egli niente?*

*Non ha egli niente da fare?*

*Non ha egli alcuna occupa-  
zione?*

*Come passa egli 'l suo tem-  
po?*

*Che fa essa?*

*In che si diverte?*

*A'ma essa la musica?*

*Scrive essa? Legg' essa?*

*Va essa al teatro?*

*Che dimanda ella?*

*Dimanda ella qualche cosa?*

*Dica ciò che dimanda.*

*Se ha bisogno di qualche  
cosa, parli.*

*Mi risponda.*

*Perchè non mi risponde?*

*Tème, ó sdégna ella di ri-  
spondermi?*

*Se non mi risponde, non le  
parlerò più.*

DIALOGUE

## DIALOGUE XXIII.

## On Italy.

Courage, Miss, we now are at the top of the highest of these hills.

I assure you I can go no farther: my breath fails me: this ascent is too steep.

Now, that we are arrived, we may rest ourselves.

Yes, let us rest, for I need it much.

What do you think? Did I not tell you that we should enjoy a beautiful sight?

O, yes; I admire it much. What a fine landscape all around!

You, who have travelled in Italy, I suppose, must have found some charming prospects in that country.—How long is it since you came from thence.

It is almost three years.

Have you been always in the same place?

No: I have travelled continually, from town to town.

What do you think of that climate?

Charming! The country is so well cultivated, that it seems a collection of gardens.

## DIALOGO XXIII.

*Sull' Italia.*

*Coraggio, signóra, siámo già alla cima della più alta di queste colline.*

*Le assicúro che non ne pòsso più; mi manca il fiáto; questa salita è un po' tróppo erta.*

*Ora che siamo arrivate, possiamo riposarci.*

*Sì, riposiamoci pure, chè ne ho gran bisogno.*

*Cbsa le pare? non le ho detto che si sarébbe godúta una bella vedúta.*

*Oh, sì; l'ammíro molto. Che bél paése tutt' intorno!*

*Ella, che ha viaggiáto in Itália, avrà, mi figúro; vedúto de' béi colpi d' ócchio in quel paése.— Quanto témpo è ch' ella ne manta?*

*Son quasi tre anni adéssó. E' stata sémpré nello stesso luógo?*

*No: ho viaggiáto continuamente, ora in una città ed ora in un' altra.*

*Che le pare di quel clima?*

*Stupéndo. Le campagne son così ben coltiváte che pajon tanti giardini.*

I am

I am told, however, that there are many lands which lie uncultivated.

Very true. The Italians have attended more to the embellishment of their cities, than to the cultivation of the country.

Without doubt there are very beautiful works of architecture?

Yes, all master-pieces: but uncultivated fields on all sides reproach the inhabitants with their indolence.

By which road did you enter Italy?

By the road of Venice, a city which is exactly like an immense fleet, resting quietly on the midst of the waters, and to which there is no approaching but by boats or ships.—In this respect, Venice is a unique city.

In that town are there neither horses nor carriages?

None at all. The carriages for the Venetians are the Gondolas,\* and the Gondoleers are generally very eloquent, and their repartees are

*Mi si dice per altro che vi siano molti terreni incolti.*

*Verissimo. Hanno gl' Italiani atteso più all' abbellimento delle città, che alla coltura delle campagne.*

*Vi saranno bellissime opere d' architettura, m'immagino?*

*Sì, tutti capi d'opera: ma le incolte campagne rimproverano agli abitanti la loro infingardaggine.*

*Da qual parte è ella entrata in Italia?*

*Dalla parte di Venezia, città la quale è appunto come una vasta flotta, che si riposa tranquillamente sulle acque, ed a cui non si approda che per mezzo di barche, o navi.—Su questo punto, Venezia è unica.*

*In questa città non vi saranno dunque nè cavalli nè carruozze?*

*Niente affatto. Le carruozze dei Veneziani son le gondole, e i gondolieri son uomini per lo più molto eloquenti, e i loro concetti son pieni di sale*  
full

\* The *Gondola* is a flat and very long boat, which goes only by oars. The boatmen are generally called *Gondolieri*; but at Venice *Barcarioli*.

full of the most pleasing  
otic salt.

Did you stay much at Ve-  
nice.

Only five months, which  
is the time the carnival  
lasts, during which one  
goes always masked,  
with the greatest liberty,  
to all sorts of diver-  
sions.

Which is the principal  
place in Venice?

St. Mark's Place; on the  
east side of which stands  
St. Mark's Church.

Have you been at Bologna?

Yes, madam, but first I  
passed through Ferrara,  
which in its walls will  
show you a fine and  
extensive solitude, al-  
most as much so, as the  
monument of Ariosto,  
who rests there.

I have heard that at Bo-  
logna there is a greater  
abundance of provisions  
than in any other place  
in Italy.

It is true, and for that  
reason it is named the  
*Fat*. There the sciences  
are familiar also to the  
fair sex; and the conver-  
sation of the inhabitants  
is very entertaining.

What road did you take  
on quitting Bologna?

That of Rimini, along the  
sea-coast of the Adria-  
tic, as far as Ancona,

*argutissimi.*

*E restata molto a Venezia?*

*Cinque mesi solamente;  
quanto ivi dura il car-  
novale, in cui si va sempre  
in maschera, con la mag-  
giór libertà, ai divertimen-  
ti.*

*Qual è la principal piazza  
di Venezia?*

*La piazza di San Marco;  
dalla banda orientale vi è  
la Chiesa di San Marco.*

*E' stata mai a Bologna?*

*Sì, signora, ma son pas-  
sata prima per la città  
di Ferrara, che nel suo  
recinto le farà vedere  
una bella e vasta solitu-  
dine, silenziosa quasi  
quanto la tomba dell'  
Ariosto, che ivi riposa.*

*Hé sentito dire che in Bo-  
logna vi è più abbon-  
danza di viveri che in  
qualunque altra parte  
d' Italia.*

*E' vero, e per questo vien  
cognominata la Grassa.  
Quivi le scienze son fami-  
liari anche al bel sesso;  
e la conversazione degli  
abitanti rallegra moltis-  
simo.*

*Che strada ha ella preso  
partendo di Bologna?*

*Quella di Rimini, lungo la  
riva del mare Adriatico,  
fino ad Ancona, e quindi  
and*

and from thence to Loretto, a pilgrimage, once famous for the concourse of strangers, and the superb treasures with which its church was enriched.

I should be very glad to hear something of Rome too.

On returning from Loretto, crossing the Apennines, and a great number of small towns, we at last arrive at Rome, formerly the queen and capital of the world.

To see all the curiosities of that famous city, I have heard that it was necessary to employ a Cicerone: what does that mean?

It signifies, perhaps, speaker; because such persons accompany strangers every where, informing and explaining to them all that is to be seen.

What was Rome, when the French took from it all that was most precious?

Exactly what it was before.

The churches, the palaces, the public squares, the pyramids, the obelisks, the columns, the galleries, the fronts, the theatres, the fountains, the prospects, the gardens, all will show you

a Lorétto, pellegrinaggio famoso una volta pel concorso dei forestieri, e pei grandiosi tesori, de' quali era arricchito il suo tempio.

*Avrei molto caro sentir anche qualche cosa di Roma.*

*Partendo da Lorétto appunto, attraversando gli Appennini e una moltitudine di piccole città, si arriva finalmente a Roma, anticamente regina e capitale del mondo.*

*Per vedére tutte le rarità di questa famosa città, ho sentito dire che bisogna far uso di un Cicerone: Cosa vuol egli dire?*

*Cicerone, vorrà dir parlatore, perchè questi tali accompagnano i forestieri da per tutto, informandoli, e spiegando loro quanto v'è da vedére.*

*Cosa restò Roma, quando i Francesi le tolsero quanto v'era di più prezioso?*

*Intieramente quel ch'era prima. Le chiese, i palazzi, le piazze pubbliche, le piramidi, gli obelischi, le colonne, le gallerie, le facciate, i teatri, le fontane, le vedute, i giardini, tutto le indicherà la grandezza the*

the grandeur of a city, which always was, and always will be, above others, universally admired.

Are the modern Romans as warlike as the ancient?

Certainly not: but in the quarter of the town called *Trastevere*, we observe even now countenances resembling the ancient busts.

I have heard much about the famous Appian way; does it still exist?

Yes, madam, but not in the same state it was at the time of the ancient Romans.

Do you remember at what time that famous road was made?

It was in the year of Rome four hundred and forty-one, by order of Appius Claudius, the Censor, and it was one of the finest works of Roman magnificence. It leads from Rome to Brundisium at the farthest end of Italy towards the east.

Doubtless you have travelled as far as Naples, one of the finest cities of Italy, as they tell me?

Yes, madam. And exactly by that famous

*d'una città che è stata sempre e sarà con preferenza universale ammirata.*

*Sono i nuovi Romani gente bellicosa quanto gli antichi?*

*No sicuramente; ma nel quartiere detto Trastevere osservansi anche oggi fisionomie simili agli antichi busti.*

*Ho sentito tanto parlare della famosa via Appia; sussiste ancora?*

*Sì, signora, ma non già nel medesimo stato, in cui era al tempo de' Romani.*

*Si ricorda ella a qual tempo fu costruita questa famosa strada?*

*Fu nell' anno di Roma quattrocento quarantuno, per ordine del Censore Appio Claudio, e fu uno de' più bei lavori della Romana magnificenza. Conduceva essa da Roma fino a Brindisi all' estremità dell' Italia verso levante.*

*Mi figuro ch' ella abbia viaggiato fino a Napoli, città delle più belle d' Italia, a quel che mi dicono?*

*Sì, signora. Ed appunto per questa famosa via*

*Appian*

Appian road we arrive at that Parthenope, where rest the ashes of Virgil, upon which is seen a laurel growing, which cannot be better placed.

Have you not been afraid of living in a city where they often feel earthquakes, and where fire descends from themountains?

No, my dear; it is not so terrible as it is said; nay, Mount Vesuvius on one side, and the Elysian fields, on the other, offer prospects which are very delightful.

Did you ever see any eruption of this Vesuvius?

Yes, I have seen it once in a great rage, and then I saw it throw out torrents of fire, which majestically spread over the country.

They say, that the Neapolitans are lively and witty, but too much inclined to pleasure and idleness, to be what they might be.

Very true, and certainly Naples might be an incomparable city, if one did not meet a crowd of plebeians, otherwise called Lazzaroni, who look like wretches and

*Appia si arriva a quella Parthenope, ove riposano le ceneri di Virgilio, sulle quali vèdesi germogliare un lauro, che non può esser meglio collocato.*

*Non ha avuto paura di restare in una città dove si sentono spesso tremuoti, e dove scende giù fuoco dalle montagne?*

*No, cara; non è tanto orribile quanto si dice; anzi il Monte Vesuvio da un lato, e i Campi Elisi dall' altro, presentano dei punti di vista singolarissimi.*

*Ha ella mai veduto nessuna eruzione di questa Vesuvio?*

*Sì, l' ho veduto una volta in gran furor, e vidi allora rigurgitare dal suo seno torrenti di fuoco che maestosamente si spandevan per le campagne.*

*Si dice che i Napoletani son vivaci e spiritosi, ma troppo inclinati al piacere ed all' infingardaggine per esser quel che potrebbero essere.*

*Verissimo, e al certo sarebbe Napoli una impareggiabile città, se non vi s' incontrasse una folla di plebei, altrimenti detti Lazzaroni, che hanno aria di ribaldi e di ma-*

thieves



thieves, and often are neither.

But whilst we are speaking of Naples, we have left behind us Florence and the other cities of Tuscany which are so celebrated.

We may easily go back and travel three hundred miles (for that is the distance between Naples and Florence), with the same facility that we have made the others.

Tell me then something of Florence, which is acknowledged as the mother of the fine arts, and then I will not trouble you any more.

On the contrary, you give me pleasure. Florence is not very large, but it is noble and beautifully adorned: every where are seen traces of the grandeur and the good taste of the Medicis.

Let us depart, as I fear it will soon rain.

*landrini, senza esser sovente nè l'uno nè l'altro.*

*Ma, mentre parliamo di Napoli abbiamo lasciato indietro Firenze e le altre città della Toscana tanto rinomate.*

*Possiamo facilmente tornar indietro, e far anche trecento miglia (che tante ve ne sono da Napoli a Firenze) con la medesima facilità che abbiamo fatto le altre.*

*Mi dica dunque qualche cosa di Firenze, che vien riguardata come madre delle belle arti, e poi non le darò più incómodo.*

*Anzi mi dà piacere. Firenze non è molto grande, ma è gentile e vagamente adorna: quivi scorgonsi dappertutto le tracce della splendidezza e del buon gusto dei Medici.*

*Partiamo adesso, perchè temo che voglia piovere.*

A  
COLLECTION  
OF  
ITALIAN IDIOMS.

Which constitute the peculiar Delicacy of that  
Language.

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THE following Collection, which contains the true Idioms, or modes of speaking, with the turns of the Italian Phrases, divided according to their respective subjects, will be found useful.

EXAMPLES.

*To Pray or Exhort.*

DEAR sir, do me that	CA'RO signore, mi faccia
favour,	questo favore.
Pray! I conjure you,	deh! vi scongiuro.
I pray you,	deh! vi prego.
I beseech you,	in cortesia.
Do me the favour.	V. S. mi favorisca.

---

*To express Civility.*

Your servant, sir,	Servitor, padron mio.
I am entirely your's,	sono tutto suo.
I thank you,	la ringrazio.
You may depend upon me,	faccia capitale della mia persona.
See if it is in my power to serve you.	veda signore se son capace di servirla.

Command

Command me,  
Do what you please with  
your servant,  
I wait for your commands,  
Since you will have it so,  
You are the master,  
At your service,  
I am obliged to you,

I am infinitely obliged to  
you,  
I will not be guilty of that  
fault,  
Away with these titles and  
ceremonies,  
It is my business to serve  
you,  
You are very obliging,  
I know not how to make  
a proper return for so  
many favours.

*mi comandi.*  
*dispóngala del suo servitore,*  
*aspetto i suoi comandi,*  
*poich' ella comanda così.*  
*V. S. è padrone.*  
*al suo comando.*  
*resto con obbligo appresso*  
*a V. S., son obbligato a*  
*V. S., or le sono obbligato.*  
*le resto infinitamente obbli-*  
*gato.*  
*non farò questo manca-*  
*mento.*  
*lasciamo questi titoli, queste*  
*cerimonie.*  
*tocca a me di servirla.*  
*V. S. è molto cortese.*  
*non saprei come contrac-*  
*cambiare tante bontà.*

### *To Complain, Hope, or Despair.*

How unfortunate am I, if  
that be!

Poor miserable creatures  
that we are!

How unfortunate I am!

Ah cruel fortune!  
To what are we reduced!

We are undone; we are  
ruined!

There only wanted that!  
We are at last come to it,  
That was the cause of my  
grief,

*Gulì a me, se questo è!*

*poverétti noi!*

*{ sventurato, sciagurato,*  
*infelice,*  
*{ disgraziato me!*  
*ahi sorte avversa!*  
*a che siam giunti; ridotti,*  
*condotti!*

*siamo morti; spediti; rovi-*  
*nati!*

*questo ci mancava!*  
*ci siam pur giunti.*  
*ecco ciò che causava il mio*  
*dolore.*

There

There is what completes our ruin,	<i>ecco l'última nóstra rovína.</i>
That is the misfortune,	<i>quésto è 'l mále.</i>
It is really a pity,	<i>è peccáto veraménte.</i>
O the poor child! or fellow!	<i>o póvero figliuólo!</i>
I am the most unfortunate of men!	<i>io sòn pur il re dei disgraziáti.</i>
What is to be done? what shall I do? what shall we do?	<i>che s'ha da fáre? che farò? che faremo?</i>
We must have patience,	<i>bisógna avér paziénza.</i>
We must conform our- selves to the will of God,	<i>bisógna conformársi, bisó- gna riméttersi álla vo- lontà di Dío.</i>
Nothing farther can be done,	<i>non si può fár áltro.</i>
I hope that God, I hope that heaven,	<i>spéro in Dío, spéro nel Ciélo.</i>
We must swallow that,	<i>fórza è che céla beviámo.</i>
We must die, sooner or later.	<i>ad ógni módo bisógna mo- rire.</i>

*To express Affirmation, Consent, Belief, or Refusal.*

However it is true,	<i>E pur véro.</i>
It is but too true,	<i>è pur tróppo véro.</i>
To tell you the truth,	<i>a dirvi 'l véro.</i>
Indeed it is so,	<i>in fátti è così, così è.</i>
There's no doubt of it,	<i>non v' è dúbbio.</i>
I believe it is,	<i>crédo di sì.</i>
I believe not,	<i>crédo di no.</i>
I bet it is,	<i>scommétto di sì.</i>
I bet it is not,	<i>scommétto di no.</i>
I think so, I think not,	<i>pénso di sì, pénso di no.</i>
Not to tell an untruth,	<i>sálvo 'l véro.</i>
Nobody would say so ridi- culous a thing,	<i>niúno dirébbe una strava- gánza símile.</i>
Say likewise that the snow is not white,	<i>díte ánche che la néve non è biánca.</i>
I can tell you it is a very fine one,	<i>vi so díre ch' ella è bellís- sima.</i>

I would

I would lay a wager,	<i>scommetterei qualche cosa.</i>
O you jest, sir,	<i>oh burla, signóre.</i>
I speak in earnest,	<i>parlo da senno.</i>
You have guessed rightly,	<i>l' avete indovinata.</i>
I believe you, one may	<i>le credo, le si può credere.</i>
believe you,	
Let it be then, let it be so,	<i>sia dunque, così sia.</i>
You shall be satisfied,	<i>V. S. resterà soddisfatta.</i>
Softly, not so fast,	<i>adagio, adagio, a bell' agio.</i>
Nor that neither,	<i>nè manco questo.</i>
I would not give you a	<i>non ti darèi un fico.</i>
fig,	
Yes, truly,	<i>veramente sì, senza dubbio.</i>
They are trifles,	<i>sono inezie.</i>
Do not make me giddy or	<i>non mi star' ad intronare</i>
deaf,	<i>le orecchie.</i>
Get thee to bed.	<i>va' a dormire.</i>

*To Deny.*

I say not,	<i>Dico di no.</i>
It is not true,	<i>non è véro.</i>
It is not so, it is so,	<i>questo no, questo sì.</i>
Positively I will not,	<i>non voglio in conto alcuno.</i>
	<i>in nissun módo, in nissuna</i>
	<i>maniera.</i>
I jested,	<i>io burlava.</i>
I did it only by way of	<i>lo faceva da scherzo.</i>
jest.	

*To Consult.*

What is to be done ?	<i>Che c'è da fare?</i>
What course shall we take?	<i>che partito piglieremo?</i>
Let's do so and so,	<i>facciamo così.</i>
Let's do one thing,	<i>facciamo una cosa.</i>
It will be better that,	<i>sarà meglio che.</i>
Stay a little,	<i>saldò un poco.</i>
It would be better that,	<i>sarebbe meglio che.</i>
Let me do,	<i>lasciate far a me.</i>
I had rather,	<i>vorrei piuttosto.</i>
Were I in your place,	<i>se fossi in luogo vostro.</i>

To

*To wish well to a Person.*

Heavens preserve you,	<i>Il Cielo vi guardi.</i>
I wish you every thing that's good.	<i>vi auguro ogni véro béne.</i>
God assist you,	<i>Iddio v' ajúti.</i>
God forgive you,	<i>Iddio vi perdóni.</i>
God be with you,	<i>andáte con Dio.</i>
May you be happy,	<i>siate felice.</i>
I wish you true content,	<i>vi auguro ógni maggiór contentézza.</i>
God grant you all the pros- perity you desire,	<i>prégo Dio che vi concéda ógni prosperità più desi- derábile.</i>
TH I see you again,	<i>a rivedérci.</i>
I am your most humble servant,	<i>la riverísco.</i>
You are welcome,	<i>ben venúto.</i>
Well met,	<i>ben trováto.</i>
Much good may it do you.	<i>buón pro vi fáccia.</i>

*To assert solemnly.*

Upon my faith,	<i>Alla fè, per mia fè.</i>
In my conscience,	<i>in coscienza mia.</i>
Upon my life,	<i>per la vita mia.</i>
Upon my honour,	<i>sull' onor mio.</i>
Upon my word,	<i>sulla mia paróla.</i>
Upon my credit,	<i>in fède mia.</i>
I swear, as I am a gentle- man,	<i>vi giúro da cavaliére.</i>
As I am an honest man,	<i>da uómo dabbene, da galan- tuómo.</i>
As I am a man of honour,	<i>da uómo onoráto.</i>
By Jupiter!	<i>per Bacco.</i>

*To Threaten or Insult.*

I will give you a Rowland for your Oliver,	<i>Ti renderò pan per focác- cia.</i>
---	---

Let

Let me alone, I will see whether....	<i>lascia far a me, ch' io saprò ....</i>
You shall pay it me,	<i>tu mèla pagherà.</i>
I vow you shall repent it,	<i>giúro al móndo che tene farò pentire.</i>
I will give it you, go,	<i>te la darò, va.</i>
You will laugh at me, but....	<i>tu m'ò burlàr mèco, ma ...</i>
If you put me in a pas- sion,	<i>se tu mi fà andàr in còl- lera.</i>
If I put myself in a pas- sion,	<i>se mi comìncia a fumàre.</i>
Do not stun me,	<i>non m'istuzzicàr le orécchie.</i>
Do not wake a sleeping lion,	<i>non destàre 'lcan che dórme.</i>
Softly, softly,	<i>piàn, piàn.</i>
Woe be to thee,	<i>guà a te.</i>
Thou shalt not escape me,	<i>tu non mi scapperà.</i>
Hold your tongue, don't speak,	<i>non più paròle, taci.</i>
'Tis enough, 'tis sufficient,	<i>bàsta, tanto básti.</i>
Thou art undone,	<i>séi mórtò, va !</i>
In spite of thee,	<i>a túo márcio dispétto.</i>
To his face.	<i>àlla barba sua.</i>

*To Admire.*

O God! Good God!	<i>Dío mío ! Dío búno !</i>
O Heavens!	<i>Oh Cielo !</i>
Jesus Maria!	<i>Gesù María !</i>
Is it possible?	<i>possibile, càppita.</i>
Who ever saw the like!	<i>chi vide mái cóse simìli !</i>
Who would have thought, believed, said!	<i>chi l' avrèbbe pensàto, cre- dúto, détto !</i>
See now a little!	<i>guardàte un póco !</i>
I was wondering,	<i>Io mi maravigliàvo.</i>
O strange!	<i>che maraviglia !</i>
I don't wonder,	<i>non mi maraviglio.</i>

How

How can that be ?

*come può essere ? com' è possibile ?*

So goes the world.

*così v'anno le cose del mondo, così va' l' mondo.*

*To express Joy, or Displeasure.*

What a pleasure !

*O che gusto !*

What glory !

*o che gloria !*

What joy !

*o che allegrezza !*

How pleased I am !

*che contento è 'l mio !*

O, how happy am I !

*o me felice !*

O happy day !

*o giorno felice !*

What happiness !

*o che fortuna !*

O, how happy are you !

*beato voi ! beata lei !*

I am sorry for it,

*mi dispiace, mi rincresce.*

That touches my very soul,

*mi dispiace fin all' anima.*

It pierces me to the heart.

*mi trafigge 'l cuore.*

*To Reproach.*

Is this the way to deal with gentlemen ?

*Così si tratta co' galant-uomini ?*

Ought not you to be ashamed ?

*non ti dovresti vergognare ?*

To affront me thus !

*far a me questo affronto !*

To such a man as I am.

*ad un pari mio.*

To me, is it not ?

*a me, eh ?*

Do you deal thus ?

*a questo modo si tratta ?*

Ah, is it so ?

*a questo modo, eh ?*

So, is it not ?

*così, eh ?*

What a fine way of proceeding !

*che bel modo di procedere !*

O, that is fine !

*bel modo certo !*

You ought not to treat me thus,

*non dovresti usar simili termini meco.*

Do you think that is well ?

*párti che stia bene ?*

We shall see immediately,

*adesso si vedrà.*

What the deuce has he done ?

*che diámone ha fatto ?*

What, obstinate still ?

*ancór ostinato ?*

*To*



## To Call.

Hark,	<i>Ascólta, ascoltate.</i>
Listen,	<i>udite.</i>
Where are you?	<i>dóve sèi? dove siéte?</i>
Hark ye,	<i>sentíte una paróla.</i>
Hear you,	<i>sentíte, udíta.</i>
Hark ye a little,	<i>sentíte un póco.</i>
A word,	<i>una paróla.</i>
I will speak but two words	<i>due paróle solaménte.</i>
to you,	
Stay,	<i>fèrmati.</i>
Stay you.	<i>fermátevi.</i>

## To express Uneasiness, Trouble, or Sorrow.

I am sorry,	<i>Mi dispiáce, mi rincrésce.</i>
Leave me alone,	<i>lúsciami in páce or lascia-</i> <i>temi.</i>
Prithee get thee gone,	<i>va' vía, ti prégo.</i>
Do not stun me,	<i>non mi rómpere 'l cépa.</i>
Away, away, I beg of thee,	<i>vía vía, ti prégo.</i>
Get you out of my sight,	<i>levátevimi d' innánzi.</i>
Get you gone from hence,	<i>levátevi di quà.</i>
Go, mind your own business,	<i>andáte a far i fátti vóstri.</i>
Do not stun me,	<i>non mi stordire.</i>
Do not split my ears,	<i>non m' intronár le oréchie.</i>
How tiresome you are,	<i>o che sèi noioso!</i>
You have told it me a hundred times already.	<i>me l' hái già détto cénte</i> <i>vólte.</i>

## To excite Courage.

Cheer up, sirs,	<i>Aléno, signóri.</i>
Come on, gentlemen, come on,	<i>su su, signóri.</i>
Come, let's set to work,	<i>or su, a nói, alle móni.</i>
Let's give over,	<i>finiamola.</i>

To

*To Ask.*

What news?	<i>Che si dice di nuovo?</i>
What's that?	<i>che c'è?</i>
Where are you going?	<i>dôve si va ; dôve andâte?</i>
Whence come you?	<i>dónde si viêne?</i>
What means?	<i>che vuol dire?</i>
To what purpose?	<i>a che serve?</i>
What do you think?	<i>che vi pâre?</i>
To what end?	<i>a che proposito? a che fine?</i>
Why do you make such a stir?	<i>a che tante stôrie, perchê tante smôrfe?</i>
Tell me, may one know?	<i>ditemi se si può sapêre?</i>
Tell me, may one ask you?	<i>ditemi s' è lecito di doman-dârvi?</i>
Who has been so bold?	<i>chi ha avûto cotânto ardire?</i>

---

*To Forbid.*

Let that alone,	<i>Lasciâte stûre.</i>
Do not touch,	<i>non toccâte.</i>
Say not a word,	<i>non dir niênte.</i>
Do not stir from hence,	<i>non ti partir di quâ.</i>
In the name of Heaven,	<i>non lo fâre, in nôme del</i>
do not do it,	<i>Ciêlo.</i>
Have a care,	<i>guardâtevi bêne.</i>
Take care,	<i>avvertîte.</i>
I forbid it.	<i>lo proibisco.</i>

He is a busy-body.	<i>E' un commetti male, or un teço meco.</i>
We do not know what he means.	<i>Non si sa dove ei vòglia uscire.</i>
He does not go there with a good grace.	<i>Non ci va di buone gambe.</i>
To propose deliberating upon an affair.	<i>Intavolare un affare, or metterlo in campo, or in trattato.</i>
To look tenderly.	<i>Far l'occhiolino.</i>
To play the fop.	<i>— il zerbino.</i>
To play the prude.	<i>— la mononestà.</i>
To new-cast a work.	<i>Rifare un libro di pianta.</i>
To owe some one a spite.	<i>Star grosso con uno.</i>
At all hazards.	<i>A qualunque costo.</i>
To look big.	<i>Stare in sul grande, or grandeggiare.</i>
His table was like a king's.	<i>La sua tavola era messa alla reale.</i>
With a firm look.	<i>Con viso fermo.</i>
At the worst.	<i>Alla più trista.</i>
Make no ceremony.	<i>Non fate complimenti.</i>
Without ceremony.	<i>Così alla domestica.</i>
To leave somebody pleased.	<i>Lasciare a bocca dolce.</i>
Made with exactness.	<i>Fatto a sèsta.</i>
In spite of wind and tide.	<i>A dispetto di mare e di vento.</i>
Keeping always on the left.	<i>Tenendosi sempre verso la sinistra.</i>
It was unlucky for us.	<i>Pigliòccene male.</i>
He has lost his reputation.	<i>Ha perduto la sua riputazione.</i>
To impose upon somebody.	<i>Gettar della polvere negli occhi.</i>
He asked him what was become of his friend.	<i>Domandollo che fosse divenuto l'amico suo.</i>
She is not handsome, but she is engaging.	<i>Non è bella, ma ha un certo ghiotto.</i>
To drive some one mad.	<i>Fare uscire uno dei gångheri.</i>
To rack one's brains.	<i>Lambiccarsi, or stillarsi il cervello.</i>
To make idle schemes.	<i>Far dei lunarij.</i>
To cry bitterly.	<i>Piangere amaramente.</i>

I think you will suit him.  
Dinner is served up.  
We diverted ourselves very well.

My honour is at stake.  
He drew his sword.  
Secretly.  
We must come to blows.  
He is near fifty.  
Let us see how he sets about it.

To clear the house.

I am out of the scrape.  
He is a sad fellow.

Make a fair copy.  
It will be the worst that can happen to me.

At the worst, I risk nothing.

I will hold out.

Go and clean my room.

To find it difficult to live.  
To play the devil.

He (or it) is good for nothing.

He ran away as fast as he could.

He suspects my intention.

He looks like an honest man.

It did not stop there.

We (or) they spoke of you.

I shall be much obliged to you.

She has no pretensions to learning.

He never gives over speaking.

This gown fits you well.

*Credo che facciate per lui.*  
*Il pranzo è in tavola.*  
*Ci siamo ben ben divertiti.*

*Si tratta del mio onore.*  
*Snudò la spada.*  
*Di soppiatto.*  
*Bisogna venire alle mani.*  
*Manca poco ai cinquanta.*  
*Vediamo come ci si accinge.*

*Pigliar la granata, or mandar via tutti di casa.*

*Sono fuori d'impaccio.*

*E' un cattivo soggetto.*

*Mettetelo in pulito.*

*Gli è il peggio che mi possa toccare.*

*Al peggio andare non ar rischio nulla.*

*Mi terrò fermo.*

*Andate a rassettar la mia stanza.*

*Stentare a vivere.*

*Fare il diavolo e peggio.*

*Non val niente affatto.*

*Si salvò a tutte gambe.*

*Dubita del mio disegno.*

*Ha ciera di galantuomo.*

*La cosa non finì così.*

*Si parlò di voi.*

*Ve ne sono molto tenuto, or ven saprò grado.*

*Ella non ha pretensione alle scienze.*

*Non la finisce mai.*

*Cotesta veste vi sta bene.*

S

She

She is a woman of quality.

A gentleman.

It was very near.

What do you ask for this?

Let it be as it will.

Face to face.

His head is giddy.

It is a pun.

He is going to meet him.

I guessed his meaning.

He began to write.

He whispered to me.

This is one of your tricks.

To drink a good draught.

In a moment.

At once.

Without doubt.

When the time is over.

Once more.

To get out of the scrape.

He delivered me from prison.

He draws no profit from it.

To draw a bill of exchange.

He fired a shot.

He pointed at me.

There is a villain.

He pumped him (or) her.

He was born lucky.

He looks with an ill eye upon me.

He spoke at random.

Without coming to violence.

It (or) he is just what I want.

*E' una dama, or una signóra di rango.*

*Un uómo di garbo.*

*C' è mancáto póco.*

*Cósa pretendéte di quésto?*

*Comunque síasi.*

*A quattr' ócchi.*

*Gli gira il capo.*

*E' un bisticcio.*

*Va ad incontrárló.*

*Penetrái le sue idée.*

*Si mise a scrívere.*

*Mi disse all' orécchio.*

*Questo è uno de' vóstri tratti*

*Fare una gran bevúta,*

*In un istante.*

*Ad un tratto.*

*Senza fallo.*

*Dopo il fatto.*

*Ancóra una vólta.*

*Cavarsi d' impáccio, or uscír d' intrigo.*

*Mi ha liberato di prigióné.*

*Non ne ricáva útile,*

*Far tratta.*

*Sparè un' archibugiáta.*

*Mi accennò.*

*Ecco un avanzo di forza.*

*Gli cavò di bocca il segréto.*

*E' nato vestíto.*

*Mi guarda biéco,*

*Egli parláva sconsideratamente.*

*Senza veníre a fatti.*

*Gli è appunto quel che mi ci vuóle.*

It

It was in vain for me to tell him.	<i>Ebbi bél dirgli.</i>
He lives by his wits.	<i>E' uno scroccóne, or bín- dolo.</i>
To-morrow is a fast-day.	<i>Dománi è giorno di di- giúno.</i>
They are slight of hand tricks.	<i>Son giuóchi di mano.</i>
He writes a good hand.	<i>Ha un buón carattére.</i>
He put his hands upon him.	<i>Gli pose le mani adóssò.</i>
To treat with severity.	<i>Trattár severamente.</i>
He has a great wish to do something.	<i>Gli pizzicano le mani.</i>
I made a mistake.	<i>Ho preso sbáglio, ho preso un equivoco.</i>
He has spent all his property.	<i>Ha consumáto tutto il suo.</i>
It is a good league off.	<i>E' una buóna lega lontáno di quí.</i>
Do you think it good.	<i>Vi sembra buóno?</i>
Make him come up.	<i>Fatelo venír su.</i>
He becomes always more idle.	<i>Divénta sémprè piú pol- tróne.</i>
He is equal to him in rank.	<i>Va del pari con lui.</i>
I think it is true.	<i>Lo credo vero.</i>
To conduct one's self well.	<i>Regolársi béne.</i>
He will not yield to him.	<i>Non gliéla cederà.</i>
She is perfectly well made.	<i>E' fatta a pennéllo.</i>
He put the garrison to the sword.	<i>Mise la guarnigíone a fil di spúda.</i>
On the way.	<i>Strada facéndo.</i>
Do not take it ill.	<i>Non lo prendete a male.</i>
He took that seriously.	<i>La prese sul sério.</i>
You take my words ill.	<i>Interpretáte male le mie paróle.</i>
He has been made a doctor.	<i>Ha preso la láurea dotto- rále.</i>
He knows how to take things as they come.	<i>Sa pigliár il mondo com' e' viéne.</i>
Mind it well.	<i>Badáteci béne.</i>
Take care of yourself.	<i>Badáte a voi.</i>
Take care of him.	<i>Guardátevi bén da lui.</i>

He was lucky in having been warned.	<i>Buón per lui d'essere stato avvertito,</i>
He took leave.	<i>Prese commiato.</i>
He dismissed him.	<i>Lo licenziò.</i>
He is much interested in it.	<i>Vi s'interessa molto.</i>
Come, decide.	<i>Via, decidete.</i>
The business is settled.	<i>L'affaire è finito.</i>
He flatters him shamefully.	<i>Lo adula sfacciatamente.</i>
As rich as they are.	<i>Ricchi come sono.</i>
Come friend, give me your hand.	<i>Animo, amico, dátemi la mano.</i>
I whispered to him....	<i>Gli dissi sotto voce.</i>
Gently, if you please.	<i>Adágio, in grázia.</i>
No, I won't give it up.	<i>No, non vo' darla vinta.</i>
It is ready money.	<i>Ella è óro lampante.</i>
He is rather tipsy.	<i>E' un po' bríllo.</i>
They ran after him.	<i>Gli si méssero diétro.</i>
This sets him (or) it off a little.	<i>Questo lo rimette un póco.</i>
My late father.	<i>Il defunto mio padre.</i>
Persons of quality.	<i>La nobiltà, or le persóne di rango.</i>
He is a military man.	<i>E' un militáre.</i>
His hair is well dressed.	<i>E' bén pettináto.</i>
He has three rooms on a floor.	<i>Ha tre stanze per piano.</i>
Is the cloth laid?	<i>E' apparecchiáto?</i>
He is clever in every thing.	<i>E' ábile in tutto.</i>
The business goes on well.	<i>L'affaire è bén incammináto.</i>
You are well disposed to speak.	<i>Siéte in búona disposizióne di parláre.</i>
Let him say what he will, I do not believe it.	<i>Dica púr quel che vuóle, non ne-credo niénte.</i>
They think only of mischief.	<i>Non pénsano che a far del male.</i>

A

COLLECTION

RACCOLTA

OF

DI

ITALIAN PROVERBS.

PROVERBI ITALIANI.

TO expect, and not to come; to lie in bed, and not to sleep; to serve, and not to please, are three things enough to kill one.

A house built, and a vine planted, are never sold for what they cost.

There is no one happy in this world, but he that dies in his cradle.

To travel post requires the purse of a prince, and the strength of a porter.

It is better going alone, than in bad company.

Misfortunes and pleasures never come single.

Fine to fine is not good to make a lining.

Love and greatness will not associate.

A good stomach needs no sauce.

We think no more of vows, when the danger is past.

Old sin, new penance.

The beast once dead, the venom dies also.

*ASPETTA'RE e non venire; star in letto e non dormire; ben servire, e non gradire, son tre cose da morire.*

*Casa fatta, vigna posta, non si paga quanto costa.*

*Nel mondo non è felice, se non quel che muore in fasce.*

*La posta è una spesa da principe, ed un mestiere da facchino.*

*E' meglio andar sólo, che mal accompagnato.*

*Le sciagure, e le allegrezze non vengono mai sóle.*

*Duro con duro, non fa buon muro.*

*Amor, e signoria non vogliono compagnia.*

*Appetito non vuol salsa.*

*Passato 'l pericolo, gabbato 'l santo.*

*Peccato vecchio, penitenza nuova.*

*Morta la bestia, morto 'l veleno.*

Fair



Fair words are very powerful, and cost nothing.

A hundred pounds of sorrow will not pay an ounce of debt.

He who goes to bed without his supper, will toss and tumble all night.

Ravens never pluck out each other's eyes.

Tell me your company, and I shall know what you do.

Let every one mind his own business.

He has fallen out of the frying-pan into the fire.

Every bird likes his own nest.

A barking dog never bites.

Do not wake a sleeping lion.

He who is fonder of you than usual, either has cheated you, or designs it.

To ask better bread than is made of corn.

To ask a landlord if his wine is good.

Good wine needs no bush.

It is better one's foot slip than one's tongue.

Wine brings out the truth.

He who buys land, buys trouble.

He who cheats is often cheated.

Fair words and foul play

*Un bel parlàre di bôcca, assai vâle, pœo còsta.*

*Cent' ore di malinconia non pagàno un quattrino di dèbito.*

*Chi vâ a lètto senza cèna, tûtta la nâtte si dimèna.*

*Còrvi con còrvi non si càvan mai gli êcchi.*

*Dimmi con chi vai, saprò quel che fai.*

*Ciascùn attènda a' fàtti subì.*

*E' cadûto dâlla padèlla sùlla brâce.*

*Ad ôgni uccèllo suo nido par bèllo.*

*Can che abbâja non mórde.*

*Non destàre il can che dôrme.*

*Chi ti fa carèzze più che suòle, o t'ha ingannâto, o ingannâr ti vuòle.*

*Cercâr mîglior pâne che di fromènto.*

*Domandar all' ôste se ha buòn vîno.*

*Al buòn vîno non bisôgna frâsca.*

*E' mæglio sdrucciolâr co' pièdi che colla lîngua.*

*Il vîno è ûna mèzza còrda.*

*Chi còmpra tèrra, compra guèrra.*

*Chi cerca d'ingannâr, rësta ingannâto.*

*Bèlle paròle, e cattivi fàtti*  
cheat

- cheat both the young  
and the old.
- There are no roses with-  
out thorns.
- With artifice and deceit  
they live half the year;  
With deceit and artifice  
they live the other  
half.
- He who serves the public,  
obliges nobody.
- A good friend is worth a  
hundred relations.
- Fevers in autumn are long  
or mortal.
- To sell bladders for lan-  
terns.
- Every country has its  
fashions.
- To mind two things at  
once.
- To be on both sides.
- To have two strings to  
one's bow.
- To cheat two at once.
- We must love the dog for  
the sake of its master.
- To set the fox to keep the  
geese.
- We must hide nothing  
from our physician and  
our lawyer.
- Short reckonings make  
long friends.
- Eggs of an hour, bread of  
a day, wine of a year,  
and a friend of thirty.
- ingannano savj, e mótti.*
- Non si può avér la rósa  
sénza le spine.*
- Con arte e con ingúnno, si  
vive mezzo l'anno;*  
*Con ingúnno e con árte, si  
vive l'áltra parte.*
- Chi sërve al comúne, non  
sërve a nissúno.*
- E' mégljo un buón amíco  
che cénto parénti.*
- Febbre autunnále, è lunga,  
o mortále.*
- Vender lúcciole per lan-  
térne.*
- Tal paése, tale usánza.*
- Aver un becchio alla pén-  
tola, e 'l áltro alla  
gátta.*
- Dar un cólpo alla bótte, ed  
un áltro al cérchio.*
- Tenér il piéde in più stáffe.*
- Pigliár due colómbi ad una  
fáva.*
- Bisógna portár rispétto al  
cane per amór del pa-  
dróne.*
- Dar le lattúghe in guárdia  
ai páperi.*
- Al médico ed all' avvocató  
non tenére 'l ver celátó.*
- Pátto chiáro, amíco cáro.*
- Uóvo d' un' óra, páne d' un  
dì, víno d' un anno,  
amíco di trénta.*

Bread that sees, wine that  
sparkles, cheese that  
weeps.

A salad ought to be well  
salted, to have a little  
vinegar, and plenty of  
oil.

It is better to be a bird in  
a field, than in a cage.

A bird in the hand is  
worth two in the bush.

It is better to be friends at  
a distance, than enemies  
near at home.

When it is fair weather,  
take thy cloak : when it  
rains, wear it if you  
please.

If you would be revenged  
of your enemy, govern  
well yourself.

*Pan che véda, vin che salti,  
formággio che piángu.*

*Insaláta ben saláta, poco  
acéto, bene ogliáta.*

*E' méglío ésser uccéllo di  
campágnna, che di gábbia.*

*E' méglío un uóvo oggi, che  
una gallína dománi.*

*E' méglío ésser amíci da  
lontáno, che nemíci d'  
apprésso.*

*Nè di státe, nè d' inverno,  
non andár senza mon-  
téllo.*

*Vuóí far vendétta del tuo  
nemíco, govérnati béne.*



A COLLECTION  
OF  
DIVERTING STORIES, &c.

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*Astúzia d'un Contadino.*

UN Contadino portando una sóma di légna per vendere, benchè gridasse spésso, Guárda, guárda : un bestiále non voléndosi scostàre, fu urtáto dal contadino e gli fu stracciáto 'l mantéllo ; e voléndo che 'l contadino glielo pagásse, lo condússe innánzi al Podestà, il quale, udito 'l cáso dal querelánte, domandò al contadino se ciò fósse véro, il quále non ripóse mái. Onde 'l Giúdice voltátosi a quello del mantéllo : che vuó tu, gli disse ch'io fáccia ad un múto ? che múto ? non è múto ; perchè póco fa gridáva a tútta voce : Guárda, guárda. S'egli gridáva, dovévi dúnque guardárti, e così non t'avrébbe stracciáto 'l mantéllo.

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*D'un Gentiluómo Francése.*

PER intelligénza di quèsta storiétta, básta sapére che la paróla, digiunàre, si dice in Francése *jeûner* ; e che per esprímere, *dejeûner*, bisógna díre, far colazione.

UN gentiluómo Francése, curióso di vedér l'Italia, partì da Parigi, con intenzíone d'osservàre, e di far una memória distínta delle cóse più memorábili che avésse vedúte in viággio. Arriváto in Bológna, vólle trattenérsi. Partíto dal suo albérgo, il giòrno seguén-te assái per témpo, andò per due óre camminándo di quà e di là per la città. Dópo averne veduta la maggior pártte, tornò con grandíssimo appetíto all' osteria ; e súbito nell' entràre disse all' óste, Signór óste, oggi vóglío digiunàre. L' óste credéndo che 'l gentiluómo

per certa devozióne volésse digiunàre daddovero, rispóse : V. S. è padrón. In quel méntre il gentiluómo salì su in cámera súa, e scrísse per un buón pézzo le cóse osserváte da lui. Ma stimoláto dall' appetíto e dálla sète, tralasciò di scrívere e s'affaccio alla finéstra, chiamádo l' óste, a cui dísse : Signór óste, v'ho détto che volévo digiunàre sta mattína, vene ricordáte ? Lo so, soggiúnse l'óste, e mene ricórdo. Il gentiluómo senz' aspettár áltro, tornò a scrívere ; ma un quárto d' óra dópo, móso dálla fáme e dálla sète, chiamò di nuóvo l' óste, e con vóce sdegnósa gli dísse ; Che módo di procédere è questo ? non v'ho détto un' óra fa che volévo digiunàre sta mattína ? E véro, replicò l' óste, e V. S. è padrón di digiunár ánche tútto 'l giòrno. Cóme, cóme, dísse l'áltro, tútto l' giòrno ! non ho mangiáto áncora niénte, mi burláte ? Vóglio mangiàre, portátemi da mangiàre e da béré. Se V. S. vuól mangiàre e béré, non vuol dúnque digiunàre, soggiúnse l'óste : perchè digiunàre vuol a díre, non mangiàre, e non béré. Allóra, il Francése accórtosi dell' equivoco, piacevolménte dísse : Sia maledétto il digiunàre : dovévo io díre far colezióne. Mai più dirò digiunàre, chè tróppo béne ho imparáto a mie spése, che cósa è digiunàre.

### *Di Papa Giúlio Secóndo.*

UN nóbile Románo, amíco intrínseco di Pápa Giúlio Secóndo, gli dísse che si lagnavano molto che súa santità attendésse con tróppo calóre alla guérre cóntro i Francési : giacchè Iddíó gli avéva dáto le chiávi délla súa chiésa, per serráre le pórté délla discórdia, ed apríre quélle délla reconciliazióne. Il Pápa rispóse al nóbile : Quei táli che dícono símili cóse, non sanno fórse che san Piétro e san Paólo sóno státi compágni, & ambidúe príncipi délla chiésa. I predecessóri miei si sóno servíti délla chiáve di san Piétro, adésso io vóglio adoperáre la spáda di san Paólo. Il nóbile replicò : Vóstra santità sa però che Cristo dísse a Piétro : rimétti la tua spáda nel fódere. E' véro, soggiúnse 'l pápa, ma ricordátevi che Cristo non lo dísse prima, ma dópo che Piétro ebbe feríto.

**Di**

*Di Sisto Quinto, e d' un Agostiniáno.*

FELICE Peretti fu prima porcáro, si féce poi fráte dell' órdine di san Francésco, e súbito fáto sacerdoté, e Bacceliére, si féce chiamáre pádre Montálto. Pervenne a tutte le dignità del súa órdine, fu teólogo, ministro provinciále, procuratór generále, véscovo, cardinale, e dópo, pápa Sisto quinto. Esséndo procuratór dell' órdine, il pádre Avósta allóra generále, che gli éra capital nemíco, tentáva tutt' i mézzi possíbili per scavalcarlo dal súa offízio. E nel capítolo generále che fu intimáto a Firénze, accendéndo di più in più l'ódio del pádre Avósta, non attendéva ad áltro che a strappazzare il pádre Montálto. Sicchè sdegnáto costúi, fátte alcúne istánze in iscritto, ed affíssele alla pórtá del Rifettorio, si partí da Firénze. Il che risapúto dal generále, il póvero pádre Montálto, fu privato della carica, e nel medesimo témpo fúrono mandáti órdini a tutt' i guardiáni di ritenérlo in prigióne. La qual cosa presentíta dal pádre Montálto, fuggí quést' incóntro, andándo ad alloggiar in áltri luóghi. Una séra che dormí in un convento de' pádri di sant' Agostíno, dópo aver cenáto, benchè non vi fósse conosciuto, domandò in grazia al pádre Procuratóre diéci scúdi in préstito; gli fúrono questi subito prestáti, e 'l pádre Montálto féce una polizza sottoscritta non col súa ma con un áltro nóme immaginário; di cui 'l pádre Procurátore per qualsivógliá diligenza che usásse non potéte mai aver nuóva alcúna. Il pádre Montálto dópo ésser státo creáto pápa, leggéndo i suói manoscritti, vi trovò quéstá partíta. Diéde súbito órdine che si procurásse con ógni diligenza d'avér nuóva di quel pádre, e caso che fósse vivo, si facésse venír a Róma con buóna comitíva.

un témpo  
génza tra  
cennáto,  
compagni  
più stretta  
véscovo si  
amíci, ai  
di quéstó

ogni sforzo d'allontanarlo da lui. Il simile credevano i frati, non che 'l medesimo Procuratore; il quale condotto in presenza del papa, disse; beatissimo padre, domando perdono a vostra santità di quanto ho fatto contra il mio vescovo, per giustificarmi d'una calunnia imputatami a torto essendone io innocentissimo. Il papa che non sapeva nulla di questa querela, gli rispose: non avete ragione di prendervela col vostro vescovo; ma vi vogliamo parlar d'altro. Siete accusato d'aver dissipato i beni del convento. Il povero Agostiniano sentendosi rinfacciare un tal fallo dal papa, esclamò: O beatissimo padre, con licenza di vostra santità, non si troverà mai ch'io abbia fatto torto alcuno alla mia religione. Allora il papa con finta voce sdegnosa, soggiunse: Ancor ardite negarlo? non è vero che avete dato in prestito dieci scudi ad un padre Franciscano, nè mai più gli avete riavuti? è troppo vero, beatissimo padre, lo credevo un galantuomo, ma ho conosciuto poi ch'era un furbo. Piano, piano, disse il papa, lo conosciamo, e ci ha dato ordine di soddisfarvi, e quello siamo noi. Il padre Procuratore confuso al maggior segno, prostratosi a terra, domandava perdono; subito il papa gli ordinò di rizzarsi in piedi, poi gli parlò in questa maniera: voi ci accoglieste in tempo della nostra disgrazia nel vostro convento, nella vostra camera: vi accoglieremo noi pure nel nostro palazzo, nella nostra camera; intendo che siete in litigio col vostro vescovo, la causa non va del pari, bisogna che ci vada, e in questo punto vi nominiamo vescovo, assegnandovi un vescovato tra i buoni non mediocri.

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*D' un caso Fortuito.*

UN Muratore, cadde per disgrazia da un alto tetto dove egli lavorava, e per fortuna sua cascò addosso ad un uomo che sedeva di sotto: così, senza farsi molto male, ammazzò quel pover' uomo. Il figliuolo di lui fece citare avanti al giudice criminale il Muratore, accusandolo d'omicidio. Ma 'l Muratore si difese in questo modo, dicendo: amico, se io ho peccato, ne voglio far la penitenza; monta tu stesso in quel luogo d'onde io caddi; ed io sederò dove sedeva tuo padre; così precipitandoti

cipitándoti abbasso, ammazzami, se tu puoi, che io ne sarò contento.

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*D' un Pittóre.*

UN Pittóre móstrando un cattivo quádro in presénza di mólti Pittóri di gran grído, si pregiáva d'avérlo finíto in pochíssimo témpo; il che senténdo AVE' LLE, gli disse piacevolménte: non occórre che tu ci dica d'avérlo finíto in póco témpo, che 'l quádro medésimo lo dice abbastánza da per sè.

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*D' uno Scultóre.*

DISEGNA'NDO i cónsoli di Firénze di far úna státua, chiamárono Donátello, famóso ed eccellénte Scultóre, il quále inteso 'l diségno, domandò per la fattúra cinquánta scúdi. I cónsoli sénza proférirgli nùlla, la diédero a far ad un áltro Scultóre mediócre. Costúi fáta che l' ebbe, il méglío che sèppe, ne domandò ottánta scúdi. Maravigliátisi i cónsoli, gli díssero che quéstó era un. Parlársi di loro, giacchè Donatéllo, uómo tánto illústre, non avéva domandáto per farla più di cinquánta. In sómma non poténdosi accordáre, rimísero la cáusa ad éssó Donatéllo, il quale sentenziò che i cónsoli dovéssero pagáre settánta scudi. Del che alterátisi, ricordándogli ch'égli medésimo di cinquánta s'era volúto contentáre; Donatéllo graziosaménte disse; è véro, mi potévo contentáre, perchè avréi fáto la státua in méno d'un mése: ma quéstó póvero uómo che a pena potrébbe ésser mio scoláre, vi ha lavorato più di sei mési. Così Donatéllo si vendicò argutaménte dell' ingiúria ricevúta dai cónsoli.

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*D' un Contadíno.*

UN Contadíno non potéte contenérsi di rídere nel vedér passár l' arcivéscovo di Colónia, accompagnáto da un cértó número di soldáti. L' arcivéscovo accórtosene vólle sapér la ragióne délle súe rísa, e domandátogli perchè ridésse così, il Contadíno rispóse, che gli



gli paréva cósà strána, che un arcivéscovo andásse armáto, ed accompagnáto nóñ da préti, ma da úna mano di soldáti. Soggiúnse allóra l'arcivéscovo: sáppi balórdo, ch'io sóno dúca, ed arcivéscovo insiéme: che in chiésa vado vestito da arcivéscovo, e díco l'uffízio col cléro: ma in campáña vado da dúca co' miéi soldáti. Ho intéso, monsignóre, replicò il Contadíno; ma mi dica in grázia, quándo 'l signór dúca andrà a casa del Diávolo, che sarà del signór arcivéscovo?

*D' un nóbile Románo.*

IL poéta E'nnio ordinò alla súa sérvà che dicésse ad un nóbile Románo che picchiáva alla pórtà, ch' ei non éra in casa. Il nobile benchè póco innánzi avésse con gli ócchi próprj vísto entráre il poéta in casa, ricevúta ch'ebbe la rispósta dalla sérvà, partì, dicéndole: mi dispiáce móltó che 'l vostro padrónè non sia in casa. Alcúni giòrni dopo, il poéta andò dal gentiluómo per parlárgli di cósà di gran conseguénza, colla speránza di ritrováre e patrocínio ed ajúto ne suói urgéti bisógni apprésso del nóbile. Nél medésimo tempo che picchiò alla pórtà, s' affacciò alla finéstra il nóbile e disse al poéta: il padrónè non è in casa. Come può égli non éssere in casa, giacchè lo védo, e mi párla, replicò il poéta? il nóbile gli soggiúnse: credétti io ultimaménte álla túa sérvà, deh perchè non vuói tu créder a me stésso? sáppi dúnque ch'io sóno in casa per álti, ma non per te.

*D' un Soldáto.*

UN Soldáto ritrovándosi in alto máre con sua móglie. in témpo d' úna grandíssima tempésta, víde che i marinári gettávano a tútto potére quánte cose venívano lóro nèle máni, non avéndo rispétto alcúno per qualsivóglià sórte di mercanzía: ánzi gridávano tutti che si gettássero quánto prima le cose più grávi, se non volévano pérdere la víta, ed i béni insiéme: il che udíto dal Soldáto prése súbito la móglie e la gettò nel máre, dicéndo niúna cósà éssergli in quéstó móndo nè più gráve nè più incómoda di sua moglie.

*Natura,*

*Natúra, e costúmi de' Francési.*

ADRIA'NO NEGOZI'ANTE, dottissimo astrólogo e di profondissimo ingégno, dice nelle congettúre astrológiche, scritte di suo proprio púgno, che la spíca nobilíssima Stélla, e benéfica, ha domínio speciále sópra il régno di Fráncia. Il che facilmente si può comprendere dálla proprietà de' suói inflússi convenienti mólto alla natúra e costúmi di quélla nazione. Mercuriále, Venérea, e Marziále; imperocchè sónó i Francési, Mercuriáli per l'industria, curiosità, agilità, incostanza, eloquénza, e vivacità dell' ingégno, e perfezióne in tutte le árti. Venérea, per l'ornaménto, civiltà, elegánza, pulizía, gentilezza ed inclinazione alle delizie. Marziále, per il génio bellicóso ed esercizio militáre in cui non cédono in valóre ad alcuna nazione.

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*Simpatía, ed Antipatía.*

SICCO'ME la Matrigna per soverchio ódio non discérne la virtù del figliástro, così la mádre per soverchio amóre non vede i difétti del figliuólo.

## COSTUMI

DE'

FRANCESI, TEDESCHI,

ITALIANI,

SPAGNUOLI, ED INGLESI.

---

IN COSTUMI . . .	{	Il Francese è cortese, Il Tedesco benévolo, L'Italiano civile, Lo Spagnuolo disprezzante, L'Inglese altiero.
IN STATURA . . .	{	Il Francese è di bel garbò, Il Tedesco grande, L'Italiano mediocre, Lo Spagnuolo piccolo, L'Inglese di bella presenza.
IN VESTITI . . . .	{	Il Francese è novatore, Il Tedesco imitatore, L'Italiano meschino, Lo Spagnuolo lesinante, L'Inglese spenditore.
IN PASTI . . . . .	{	Il Francese è delicato, Il Tedesco bevitore, L'Italiano sobrio, Lo Spagnuolo scarso, L'Inglese prodigo.
IN UMORE . . . . .	{	Il Francese è motteggiatore, Il Tedesco affabile, L'Italiano piacevole, Lo Spagnuolo grave, L'Inglese mutabile.

IN

IN BELLEZZA.. { Il Francése è bell' uómo,  
 Il Tedesco non gli cède,  
 L'Italiáno nè bello nè brútto,  
 Lo Spagnuolo ha del brútto,  
 L'Inglése dell' ángelo.

IN CONSIGLIO. { Il Francése non è lènto,  
 Il Tedesco è più tardo,  
 L'Italiáno è sottile,  
 Lo Spagnuolo cauteloso,  
 L'Inglése risolúto.

IN SCRITTURA. { Il Francése pára bene, scríve  
 meglio,  
 Il Tedesco scríve molto,  
 L'Italiáno sodaménte,  
 Lo Spagnuolo póco, e buóno,  
 L'Inglése dottaménte.

IN SCIENZA .. { Il Francése sa di tútto,  
 Il Tedesco è maéstro,  
 L'Italiáno è dótto,  
 Lo Spagnuolo è profóndo,  
 L'Inglése dottaménte.

IN RELIGIO'NE. { Il Francése è zelánte.  
 Il Tedesco religióso,  
 L'Italiáno ceremonióso,  
 Lo Spagnuolo superstizióso,  
 L'Inglése è devóto.

IN ARDI'RE.... { Il Francése è cóme un' áquila,  
 Il Tedesco come un orso,  
 L'Italiáno cóme una vólpe,  
 Lo Spagnuolo cóme un elefánte,  
 L'Inglése cóme un leóne.

IN SERVITU' .. { Il Francése è fedèle,  
 Il Tedesco buón compágno,  
 L'Italiáno rispettóso,  
 Lo Spagnuolo soggéto,  
 L'Inglése schiávo.



IN MATRIMO'NIO. { Il Francése è líbero,  
 Il Tedesco è padróne,  
 L' Italiáno carceriére,  
 Lo Spagnuólo è tiránno,  
 L' Inglés servitóre.

LE DO'NNE .. { In Fráncia, son dáme fastóse,  
 In Germánia, rispármiano, e son  
 frédde,  
 In Itália, prigionière, e cattíve,  
 In Ispágnā, schiáve, ed amórose,  
 In Inghiltérra, regíne, e virtuóse.

*Diceva Cárlo-Quinto che parlerébbe:*

IN L'NGUA .. { Francése ad un amíco,  
 Tedesco al súo cavállo,  
 Italiáno alla súa signóra,  
 Spagnuólo a Dio,  
 Inglés agli uccélli.

EPI TETI

DE' LLE

CITTA' PRINCIPA'LI D' ITA'LIA.

Róma	la Sánta.	Pádova	la Dóttá.
Nápoli	la Gentíle.	Bológna	la Grássa.
Firénze	la Bélla.	Miláno	il Gránde.
Génova	la Supérba.	Ravenna	l' Antíca,
Venezia	la Rícça.		

---

*Nómi délle Accadémie d' Itália.*

A SHORT  
INTRODUCTION  
TO  
ITALIAN POETRY.

---

In this Treatise we shall consider, 1. Italian Versification. 2. The different Compositions in Verse. 3. The Poetical Licenses.

I. *Of Italian Versification.*

ITALIAN verse consists of a certain number of syllables and rhyme. But they have also their blank verse.

There are eleven syllables in the heroic verse, which is used in Epic poems, theatrical pieces, sonnets, &c.

*Non è quèsta coléi, che coll' ardóre.*

Beside the heroic, there are lesser verses, consisting of eight syllables, as

*A sfogár l' antica péna.*

Or of seven, as

*Amór nelle paróle.*

Or of six, as

*A'lmo splendór miráti.*

Or of five, as

*Chi può mirárví.*

Or of four, as

*In due módi.*

The Italian verse, of whatever number of syllables it consists, has always the accent on the penultima, except it be what they call *versi sdrúccioli*, or slippery verses,

verses, which are accented on the antepenultima; but then they have a syllable more than the ordinary sort of verse. Thus if the ordinary sort of verse has eleven syllables, the *sdrúcciola* belonging to it has twelve; as,

*L' árco ripíglia il fanciullín di Vénere.*

If the ordinary verse has eight syllables, the *sdrúcciola*, will have nine, and so on.

The *verso tronco* is of ten syllables; as,

*Monte Pulciano d' ogni vino è il Re.*

The heroic verse, or that of eleven syllables, is divided into two parts; the place where this division is made, is called the *cesúra*. The *cesúra* is not always equal, that is, the first hemistich or half verse does not always contain the same number of syllables; for this depends on the predominating accent, as the *cesúra* is always at the end of the word on which you find this accent. Now this accent may be either on the fourth, or on the sixth syllable of the verse; which occasions several sorts of *cesúras*; the best are those on the fifth or seventh syllable.

On the fifth.

*Giúnger già pármí, e dírlé, o fída Clóri.*

On the seventh.

*Qualche nuóvo sospíro impareráú.*

Whenever a word ends with a vowel, and the next word begins also with a vowel, this admits an elision, as

*Préssó è il dî, che cangiáto 'l destin ríó.*

Sometimes a concurrence of syllables forms but one syllable, whether in the same, or in different words, as

*Disse, e ai vénti spíegò véle, ed andónne.*

Diphthongs form but one syllable in the middle of a verse, and two in the end, as

*Ed ío del mío dolór mínístro fúí,*

where *íó* and *míó* form each but one syllable, and *fúí*, two. Whereas in the following verse,

*Fávola fúí gran témpo, ónde sovénte,*  
*fúí*, on account of its being in the middle of the verse, makes but one syllable; so in the following verse,

*Odo 'l rispóndér dólee : O Tírsi mío :*

*míó*, as being at the end of a verse, makes two syllables.

This is to be particularly observed.



## II. *Of the Rhyme.*

The Italian rhyme begins from the vowel of the penultima: hence *amánti* does not rhyme to *dírti*, but to *sembiánti*, and so on.

The Italians do not rhyme, as we do, in couplets, but make several combinations of their rhymes; and these form their different compositions in verse.

## III. *Of the different Compositions in Verse.*

The Italians compose their heroic poems, of stanzas of eight verses, which they call octaves. In these the first verse rhymes to the third and fifth, the second to the fourth and sixth, and the seventh to the eighth; as,

*Cínta di vívo fonte, ónde discénde  
Onda mormoratríce in suo viággio,  
S' érge forésta, che del sol conténde  
Nell' áнно ardénte ivi l' entráta al rággio;  
Dóppio sentiér che s' interséca fénde  
In quáttro párti il bell' orrór selvággio,  
E di bell' ácque cristallíne e chiáre  
Ha ciascúna nel grémbo un pícciol máre.*

CHIABRE'RA,

There are other sorts of stanzas, called *sestíne*, consisting of six verses, the first of which rhymes to the third, the second to the fourth, and the two last to each other; as,

*Díve che 'l sácro ed onoráto fónte  
Dóve glória si béve in guárdia avéte,  
Dal vóstro ombróso e solitáριο mónte  
Un témpio méco a fabbricár scendéte,  
Un témpio ov' immortal póscia s' adóri  
Quésta dónna de' Gállí, e déa de' córi.*

MARINO.

The Italians have a third manner of disposing their heroic verse, which they call *terza ríma*, or *terzétti*. They put three verses in every stanza, the first and third

third rhyme to each other ; the second rhymes to the first and third of the second stanza ; and the second of the second stanza, to the first and third of the third stanza. But at the end of the canto or poem there must be a stanza of four verses, in order that every verse may have its rhyme ; as,

*Gli ánni son al volár sì liévi e présti,  
Ch' al fine áltro non è ch' un vólver d' ócchi  
Quésto che poi vi láscia afflitti e mésti.  
Però pria che l' offésa in noi trabócchi,  
Armáte 'l pétto incóntro álla fortuna,  
Che váno è l' aspettár che 'l colpo scócchi,  
Così dicéndo, al raggio de la lúna,  
Che gli ócchi mi fería, rivólse il víso,  
Poi salutò le stélle ad úna ad úna ;  
E liéto se n' andó nel paradiso.*

SANNAZAR.

There are also *térza ríma* in verse, called *sdrúciolo*, or slippery ; as,

*Quantúnque Opico mio sù vécchio, e cário  
Di sénno e di pensier, ch' in te si cóvano,  
Deh piángi or méco, e préndi il mio rammárico :  
Nel móndo óggi amíci non si tróvano, &c.*

A fourth manner of arranging heroic verse in Italian, is what they call *quárta ríma*, when the first rhymes to the fourth, and the second to the third. This is chiefly made use of in Elegies.

## EXAMPLE.

*Cóntra gli assálti di Nettún spumánti,  
Quándo Aústro a sdégno ed Aquilóne il móve ;  
E cóntra i lámpi e 'l fulminár di Gióve  
Ha l'ingégno mortále, ónde si vánti :  
Ma cóntra i cólpi délla fúlce oscúra,  
Che árma di móрте l' implacábil máno,  
Inváno ingégno s' affatica, inváno  
Stáme di víta contrastár procúra.*

CHIABRE'RA.

But

But the Sonnet is the favourite composition of the Italians : it is divided into two *quaternáry*, consisting each of four verses ; and two *terzétts*, each of three verses. The two *quaternáry* are ranged two different ways : the first and most usual is, when the first rhymes to the fourth, fifth, and eighth, and the second to the third, sixth, and seventh. The other, less usual, when the first rhymes to the third, sixth, and eighth ; the second to the fourth, fifth, and seventh.

There are also two different sorts of arrangement, in regard to the two *terzétts*, or the six last verses ; one is to make the three verses of the first *terzétto*, of three different rhymes ; and the last *terzétto* answering to those three rhymes in whatever order you choose ; as,

*Sólo e pensóso i più desérti cámpi  
Vo misurándo a pássi túrds e lénti,  
E gli ócchi pórtó per fuggíre inténti,  
Dóve vestígio umán l'aréna stámpi.  
A'ltro schérmo non tróvo, che mi scámpi  
Dal maniféstó accórger de le génti :  
Perchè ne gli átti d' allegrézza spénti,  
Di fábr. sí légge, com' io déntro avvámpi.  
Sì ch'io crédo omái, che mónti e piúgge,  
E fiumi e sélve sáppian di che témpre  
Sia la mía víta, ch' è celúta altrúi.  
Ma pur sí úspre víe, nè sí selvágge  
Cercár non so, che amór non vénga sémpre.  
Ragionándo con meco, ed io con lui.*

PETRARCA.

The other arrangements of the two *terzétts* are, to make the first verse rhyme to the third and fifth, and the second to the fourth and sixth ; as,

*Interdítte speránze, e van desío,  
Pensíer falláci, incérte e ciéche vóglie,  
Lágrime trísté, e vói sospíri, e dóglie,  
Dáte omái páce al lássó víver mío.  
E s' al mío mál non vál fórza d' obblío ;  
Nè per disdégno il nódo sí discióglie ;  
Prénda mórté di me l' últíme spóglie,  
Pur ch' ábbia fín mío stato acérbo e rio.*

U' sin

*U'sin le stéllé, e'l ciel tütte lor próve;  
 Chè a quel ch' io sénto dolci mi parránno,  
 Da sì profónnda párté il duól si móve.  
 Getta amór l' árco, e le saétte, e 'l fóco,  
 Drizza il tuo ingégno, e le tue fórze altróve,  
 Che nòva piúga in me non ha più lóco.*

SANNAZAR.

In the two preceding sonnets the two *quaternary* are arranged alike, that is, the first verse rhymes to the fourth, fifth, and eighth. We shall give here an instance of the other sort of *quaternary*, where the first verse rhymes to the third, sixth, and eighth; the second to the fourth, fifth, and seventh.

## EXAMPLE.

*Se lamentár augélli, o vérdi frónde  
 Movér soaveménte all' áura estíva,  
 O róco mormorár di lúcid' ónde  
 S' óde d' úna fioríta e frésca ríva:  
 Là ov' io seggia d' amor pensóso; e scríva;  
 Léi, che 'l ciél ne mostrò, térra n' ascónde,  
 Véggio, ed ódo, ed inténdo: ch' áncor víva  
 Di sì lontáno a' sóspir miéi rispónde.  
 Deh! perchè innánzi témpo ti consúme?  
 Mi dice con pietáte: a che pur vérsi  
 Dúgli ócchi trísti un doloróso flúme?  
 Di me non piúnger tu, ch' i miéi di fèrsi,  
 Moréndo, etérni; e nell' etérno lúme,  
 Quando mostrúí di chiúder gl' ócchi, apérsi.*

PETRARCA.

There are likewise other compositions, consisting of an intermixture of larger and smaller verses, which may be infinitely varied; some stanzas consisting of twelve or thirteen, some of seven, eight, or eleven verses. The most common are of twelve, which frequently consist of two sorts of verse, viz. those of eleven or seven syllables.

*Sul púnto di mia mórté,  
 O'cchi, d'un guárdo non mi siáte avári,  
 E sía di quèi, che sóno a vói men cári.*

T

Con

*Con sollécito stúdio amór non térga  
 I rái di sua beltáte,  
 E col riso, e col giòco, e col dilétto,  
 Nè di quèlla dolcezza égli l' aspérge,  
 Nè di quèlla pietáte,  
 Che altrúi ragióna i fréddi cor nel pétto;  
 Sólo un giro neglétto,  
 Nè fian moréndo i miéi sospír amári.*

CHIABRE.

There is also a singular beauty in stanzas of seven, eight, or eleven verses; examples of which may be seen in the Lyric Poets. CHIABRE'RA particularly abounds with a great variety in his *canzonétte*.

EXAMPLES.

*O'cchi armáti di splendóre,  
 O'nde amóre  
 Per beáre árde le génti,  
 Se la giòia del mirárvì  
 Giústo párvì  
 Che costár débba torménti.*

Or,

*Poichè amór fra l' érbe e i fióri  
 Tra dolcezze, e liéti cánti,  
 Per temprár del cor gli ardóri,  
 Scórti avéa gli accési amánti;  
 Ne' semiánti  
 Liéto ánc'h' éi, con lor s'asside  
 Sull' erbétta, e schérza, e ride.*

Or,

*Córe di sélce al péstra,  
 Férvido ad innasprír gli altrúi torménti,  
 Con nuóva crudeltáte!  
 Omái stánca è mia déstra  
 In súlla lira ad iterár gli accénti  
 U'si a svegliár pietáte;  
 Nè femminíl beltáte  
 Spéra prégio semiánte in Elicóna,  
 Se di quéi vághi fiór tésse coróna  
 Per tuo gentíl valóre.*

Or,

Or,

*Vani desiri  
 Co' réi martiri  
 Non più ci stieno intórno ;  
 Che pómpa, ed óstro ?  
 Il viver nóstro  
 Pubssi chiamár un giòrno.  
 Cingiti Clóri di bel márta adórno,  
 E di rubíni  
 Cospérgi i críni,  
 Via più che lúcid' óro, a mirár cári.*

Or,

*Quándo l' Álba in oriénte,  
 L' álmo sol s'apprésta a scórgere,  
 Su dal már la veggíam sórgere,  
 Cinta in gónna rilucente,  
 O'nde lámpi si diffóndono,  
 Che le stélle in ciélo ascóndono.*

The Italians are celebrated for their *madrigals*, which are a kind of epigram, in one stanza, composed of all sorts of verse, long and short, according to the fancy of the poets.

They have also their *verso sciólto*, or blank verse, of eleven syllables, where the measure is observed, without rhyme, as the following :

*E già, la Dío mercè, lasciano i Péni  
 La lor fierézza ; e la regína in prima  
 S' imbéve d' un affétto e d' una mēte.*

ANNI' BAL CA'RO.

This verse is used in tragedy, and often in Epic poems.

IV. *Of the Poetical Licences.*

The Italians use very great liberties in their versification, not only their poets adopt several words which are not allowed in prose, but they likewise make frequent use of elisions; these elisions are introduced for the sake of variety, but are never permitted at the end of a verse.

They not only drop the final vowel before words beginning with a vowel, but even before those that commence with a consonant, as *fier dracóni*, for *fítri*; and sometimes they drop the consonant that precedes this final vowel, *animái* for *animáli*.

They likewise lengthen a great many words that have a grave accent on the final, by adding an *e* or an *o*, as *fúe* for *fu*, *féo* for *fe'*, *póteo* for *potè*. It is customary with them also to have recourse to contractions and syncopes, as *pórre* for *pónere*, *pónno* for *póssono*, *vo'* for *vógliono*, *u'* for *óve*, and others, which may be learnt by reading the Poets. They write some words in a particular manner, as *súi* for *subi*, *núi* for *nóbi*, *ferute* for *feríte*, *furo* for *fúro*, *spéne* for *spéme*, &c. In short, there is hardly a language not even excepting the Greek, that uses more figures or changes of words in their poetry, than the Italian.

**CONCETTI POETICI**  
 OR  
 A COLLECTION  
 OF  
 BEAUTIFUL PASSAGES  
 FROM THE  
 MOST CELEBRATED ITALIAN POETS.

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*Per cominciár un' imprésa. GUARINI nel Pastór Fido.*

CHI ben comíncia, ha la metà dell' ópra,  
 Nè si comíncia ben, se non dal ciélo.

---

*Solilóquio d' Amarílli, nel Pástor Fido di GUARINI.*

O MIRTÍLLO, Mirtílló, ánima mía,  
 Se vedésti quí déntro,  
 Cóme sta il cór di quéstá  
 Che chiámi crudelíssima Amarílli ;'  
 So ben, che tu di léi  
 Quélla pietà che da léi chiédi, avrésti.  
 O ánima in amór tróppo infelíce !  
 Che giòva a te, cor mío, l'èsser amato ?  
 Che giòva a me l'avér si cáro amánte ?  
 Perchè crúdo destíno,  
 Ne disunísci tu, s'amór ne strínge ?  
 E tu perchè ne stríngi,  
 Se ne páte il destín, pérfido amóre ?  
 O fortunáte voi fere selvágge,  
 A cúi l' álma natúra  
 Non diè légge in amár se non d'amóre.  
 Légge umána inumána,  
 Che dáí per péna dell' amár la móрте !  
 " Se'l peccár è si dólce,  
 " E'l non peccár sí necessáριο, o tróppo  
 " Imperfétta natúra,  
 " Che repúgni álla légge !

" O tróppo



" O troppo dura legge,  
 " Che la natura offendi!"  
 Ma che? poco ama altrui, chi'l morir teme;  
 Piacesse pur al ciél, Mirtillo mio,  
 Che sol pena al peccar fosse la morte!  
 Santissima onestà, che sóla séi  
 D'alma ben nata inviolábil Nume,  
 Quest' amorosa voglia,  
 Che svenáta ho col ferro  
 Del tuo. santo rigór, qual innocente  
 Vittima a te consácro.  
 E tu, Mirtillo, ánima mía, perdóna  
 A chi t'è crúda sol dóve pietósa  
 L'esser non può: perdóna a questa sola  
 Ne' détti, e nel semiante  
 Rígida tua nemica; ma nel core  
 Pietosíssima amante.  
 E se pur hái desío di vendicarti,  
 Deh! qual vendetta avér puói tu maggiore  
 Del tuo próprio dólóre;  
 Che se tu se' 'l cor mio,  
 Cóme séi pur malgrádo  
 Del ciélo, e délla térra,  
 Qualór piangi, e sospiri,  
 Quélle lágrime tue sónó il mio sángue,  
 Que' sospiri, il mio spírto, e quélle pène,  
 E quel dólór che senti,  
 Son miei, non tuói tormenti.

---

*Le tre sorti d' Orológi additan la mórté.*

OMBRE, róte, ed aréne a pássi lénti,  
 Atré, dúre, minúte, il dí toglíete:  
 In línee, in fèrri, in atómi cadénti,  
 I móti, i còrsi, i preeipítzj avéte.

Ombre letáli al víver mio nasóenti:  
 Róte crudéli, che l'età strúggéte:  
 Aréne grávi a' míseri vivénti;  
 La péna, il crúccio, e'l péso mio voi síéte.

Tríplice

Tríplice móрте, occúlta, edáce, e tríta,  
Che présta ogn'óra, manifésta, ingórda,  
Lácci, strázi, perígli alla mia víta.

Quí m'intíma l' orróre un' ombra sórda :  
Ciéca la róta il mio passággio addíta :  
E póca póve il mio morír ricórda.

*Descrizione d' un Cristo legato álla Colonna.  
Madrigále.*

DI mármo è la Colónna,  
DI mármo son gli émpj minístri, e réi !  
E tu pure, Signór di mármo sèi !  
Mármo élla è pur náturá,  
Mármo quéi per durezza,  
Tu mármo, per constánza e per fortézza;  
Ed io, che di pietáde, e di cordóglío  
Spettatór ne rimángo,  
Mármo son, se non piángó.

*Begli Occhi. GUARINI ne' suoi Madrigáli.*

O'cchi, stélle mortáli,  
Minístri de' miéi máli ;  
Che'n sógno áncó mostráte,  
Che'l mio morír bramáte ;  
Sé chiúsi m' uccidete,  
Apérti che faréte ?

*Amóre. LUIGI ALAMA'NNI.*

CHI vuol dar légge all' amoróso nódo  
Non sa ben qual sia la sua nátura :  
L'un d'una cósá, ed io dell' áltra gódo,  
Chi áma lo spírto; e chi sol la figúra,  
Chi dilétta la vísta; chi l' udíre,  
Chi sfóga ógni desír sólo in servire.

*Amante Perfido. ARIÓSTO.*

L'AMANTE per avér quel che desía,  
 Senza guardár che Dio tutt'óde, e véde,  
 Avvilúppa promésse, giuraménti;  
 Che tútti spargon pói per l'ária i vénti.

---

*Amante Tímido. TA'SSO.*

Ei che modesto è sì, com' éssa è bélla,  
 Bráma assái, póco spéra, e nùlla chiéde,  
 Nè sa scoprírsi o non ardísce: ed ella  
 O lo sprézza o no 'l véde, o non s'avvéde,  
 Così sin' ora il mísero ha servíto,  
 O non vísto, o mal nóto, o mal gradíto.

---

*MARINI nélla Canzóna sull' Idalo.*

TREMA parlándo, e i détti  
 Fa trónchi, ed imperfètti;  
 Impallidísce, e poi rivién vermíglío,  
 E mirándo il suo Sóle, abassa il cíglío.

---

*Dónna Tímida. ARIÓSTO.*

CON cor tremánte, e con tremánte piéde  
 Fúgge la tapinélla, e non sa dóve:  
 In ciò ch'intórno ascólta, in ciò che véde,  
 Véde di nuóvo orrór sembíanze nóve;  
 Liéve arboscél, cúi débíl áura fiéde,  
 Liéve fógliá che cáde, o che si scóte,  
 Di terrór dóppio, il dúbbio cor percóte.

---

*GUARINI nel Pastor Fido. Atto 1, scéna 4.*

La mísera tacéndo  
 Per sovérchio desío tútta si strúgge;  
 Così pérde beltà, se'l fóco dúra,  
 E perdéndo stagión, pérde ventúra.

*Amante*

*Amante assomigliato ad un Orológio. PETRA'CCI.*

OROLO'GIO son io,  
I pensier son le róte,  
E la squilla è il mio córe,  
Ove lássio percóte,  
L'óre, e i minúti col suo strál amóre:  
E la vóstra bellézza ch'io sospíro,  
E il cáro céntro intórno a cui m'aggíro.

---

*Amóre assomigliato all' A'pe. TA'SSO nell' Aminta.*

PICCIOLA è l' A'pe, e fa col picciol mórso  
Pur grávi, e pur moléste le ferite;  
Ma qual cósà è più picciola d'amóre  
Se in ógni bréve spázio éntra, e s'ascónde  
In ógni bréve spázio? or sótto all' ómbra  
Délle palpébre, or tra minúti rívi  
D'un bíondo críne, or déntro le pozzétte,  
Che fórma un dólce ríso in bélla guáncia;  
E pur fa tánto grándi, e si mortáli,  
O cosí immedicábili le piághe.

---

*GUARINI nel Pastór Fído. Atto 4, scéna 2.*

SE le paróle mie  
Fósser ánime tútte,  
E tutte al vóstro onóre  
Oggi le consecrássi, alle dovúte  
Grazie, non basterían di tánto dóno.

---

*Dónna Picciola. TA'SSO.*

PICCIOLE'TTA Isabélla,  
Picciola o gránde nominár degg'íó  
La tua beltà ch'infiámma il mio desíó?  
Che picciola la frónte, il crín, le ciglia,  
Picciolétta hai la mán, la bócca, il piéde,  
I pássi, le fattézze, i béi semiáuti  
Gli ábiti, il vélo, i guánti,

La

La camerétta, il letticiuól, la séde;  
 Ma pur gran maraviglia!  
 Fra tante cose picciole si vède  
 Che quel che rimirando io sento al còre;  
 Non è picciolo ardóre:

---

*Descrizione d'un Cespúglio. ARIÓSTO.*

E'cco non lúngi un bel Cespúglio vède,  
 Di spín fioriti, e di vermíglie róse,  
 Che de le líquid' ónde a spécchio siède,  
 Chiuso dal sol fra l'álte querce ombróse:  
 Così vóto nel mézzo, che concède  
 Frésca stánza fra l'ómbre più nascóse,  
 E la fóglià coi rámi in módo è místa.  
 Che'l sol non v'éntra, non che minor vísta.  
 Déntro létto vi fan ténere erbétte,  
 Ch'invítano a posár chi s'apprésénta.

---

*Descrizione dell' E'co.*

UNA Nínfa ch'al dir d'altrái rispónde  
 Ma cominciáre a dir élla non puóte,  
 Réplica il tútto ma il parlár confónde,  
 E láscia sólo udír l'últime nóte;  
 Che méntre l'úno e l'áltro dir atténde,  
 Il parlár, che précède non s'inténde.  
 Costéi ch' E'co chiamóssi, e chiáma ancóra,  
 Che párla sol dall' altrái dir commóssa,  
 Vóce sóla non fu nuda com' óra;  
 Ma fórma e quantità di cárne, e d'óssa,  
 Benchè com'ór quell' infelice allóra,  
 D'ésser prima al parlár non aveá póssa;  
 L'ira, il princípío al dir tólto le aveá,  
 De la sémpré gelósa e mésta Déa.

*Semplicità ingannata. ARIOSTO, canto 32, stanza 39.*

FACILE ti fu ingannar una Donzella,  
Di cui tu signor eri idolo, e Nume;  
A cui potèvi far con tue parole  
Crèder, che fosse scuro e freddo il sole.

*In lode delle Donne. ARIOSTO.*

LE Donne antiche hanno mirabil cose  
Fatto ne l' armi e ne' le sacre muse;  
E di lor opre belle, e gloriose,  
Gran lume in tutto il mondo si diffuse.  
Arpalice, e Camilla son famose,  
Perchè in battaglia erano esperte, ed use;  
Saffo, e Corinna, perchè furon dotte,  
Splendono, illustri, e mai non veggon notte.

Le Donne son venute in eccellenza  
Di ciascun' arte ov'hanno posto cura;  
E qualunque a l'istoria abbia avvertenza,  
Ne sente ancor la fama non oscura.  
Se 'l mondo n'è gran tempo stato senza,  
Non però sempre il mal influo dura;  
E forse ascosi han lor debiti onori  
L'invidia, o' il non saper degli scrittori.

Ben mi par di veder, ch'al secol nostro  
Tanta virtù fra belle donne emerge,  
Che può dar opra a carte, e ad inchiostro,  
Perchè ne' futuri anni si disperga;  
E perchè odiöse lingue, il mal dir vostro,  
Con vostra eterna infamia si sommerga,  
E le lor lodi appariranno in guisa,  
Che di gran lunga avvanzeran Marfisa.

*Capriccio amoroso.*

CHI può mirarvi  
E non amarvi?  
Jer vi mirai,  
Vi contemplai.

Sì, da dovvero,  
Son prigioniero,  
Della Gentile,  
Bella Isifile.

Ma

Ma in ógni clima,  
Via più si stíma,  
Del conquistáre  
Il conserváre.

E prénde in váno  
Leggiádra máno,  
Se di ténere  
Non ha potére.

Dúnque sentíte,  
Se lo gradíte,  
Qual vo' che sía,  
La dóнна mía.

Sia grazíosa,  
Vága e vezzósa,  
E sia modéstá,  
Non però mésta.

Non sía ritrósa,  
Non isdegnósa,  
Ma ritrosétta,  
E sdegnosétta.

Pícciol martíro  
Crésce il desíro ;  
Nè il dólce è cáro  
Sénza l'amáro.

Non sía crudéle,  
Non infedéle,  
E non sì ingrátá,  
Nè dispíetátá :

Ch'io sónó ardénte,  
Ch'io son servénte,

Tútto amoróso,  
Affettúóso.

E'l Dío d'amóre  
Non ha amatóre  
Di me più dégno  
Nel suo bel régno.

Pietosaménte  
Ma vagaménte,  
So lacrimáre,  
E sospiráre ;

Délle mie amáte  
Nélle brigáte  
In dólci módi  
Canto le lódi ;

In ríma e'n vérsó  
Per l'unívérso,  
Délla mía dáma  
Spárgo la fáma.

Nol niégo, amánte  
Sónó incostánte ;  
E son gelóso,  
E capriccióso ;

Nè per rivále,  
Gíove immortále  
Re dégli Déi  
Io soffriréi.

E'cco, ben, mio,  
Qual mi son'io,  
Qual vóglío sía  
La dóнна mía.

A R I A  
DEL METASTASIO.

SPERANZA.

PERCHÉ gli son compagna,  
L' estivo raggio ardente  
L' agricoltor non sente,  
Suda, ma non si lagna  
Dell' opra e del sudor;

Con me nel carcer nero  
Ragiona il prigioniero,  
Si scorda affanni e pene,  
E al suon di sue catene  
Cantando va talor. —

O D E T R I O N F A L E  
DEL METASTASIO.

CORO.

Lodi al gran Dio, che oppresso  
Gli empj nemici suoi,  
Che combattè per noi  
Che trionfò così.

GIUDITTA.

Venne l' Assiro, e intorno  
Con le falangi Perse  
Le valli ricoperse,  
I fiumi inaridì.  
Parve oscurato il giorno,  
Parve con quel crudele  
Al timido Israele  
Giunto l' estremo dì.

CORO, &c.



## GIUDITTA.

Fiamme, catene e morte  
 Ne minaccio feroce ;  
 Alla terribil voce  
 Betulia impallidì !  
 Ma inaspettata sorte  
 L'estinse in un momento,  
 E come nebbia al vento,  
 Tanto furor sparì.

CORO, &c.

## GIUDITTA.

Dispersi abbandonati  
 I barbari fuggiro ;  
 Si spaventò l' Assiro,  
 Il Medo inorridì :  
 Nè fur giganti usati  
 Ad assalir le stelle ;  
 Fu Donna sola, e imbellè,  
 Quella che gli atterrì.

CORO, &c.

## EFFETTI DELLA PACE

A. R. I. A,

DEL METASTASIO.

In prato, in foresta,  
 Sia l'alba, o la sera,  
 Se dorme talor,  
 Non turba, non desta  
 La tromba guerriera  
 Dal sonno il pastore



A R I A

DEL METASTASIO.

AMOR TIMIDO.

PLACIDO zeffiretto,  
 Se trovi il caro oggetto,  
 Digli che sei sospiro,  
 Ma non gli dir di chi.  
 Limpido ruscelletto  
 Se mai t'incontri in lei,  
 Dille che pianto sei,  
 Ma non le dir qual ciglio  
 Crescer ti fe' così.——

---

DELLO STESSO.

LEON piagato a morte  
 Sente mancar la vita,  
 Guarda la sua ferita,  
 Nè s' avvilisce ancor.  
 Così fra l' ire estreme  
 Rugge, minaccia, e freme,  
 Che fa tremar morendo  
 Talvolta il cacciator.

---

A R I A

DEL METASTASIO.

LEON ch' errando vada  
 Per la natia contrada,  
 Se un agnellin rimira,  
 Non si commove ad ira  
 Nel generoso cor.  
 Ma se venir si vede  
 Orrida tigre in faccia,  
 L' assale, e la minaccia,  
 Perchè sol quella crede  
 Degna del suo furor.

CANTATA

## CANTATA

## DEL METASTASIO.

## Contra l' INGRATITUDINE.

BENCHE' di senso privo  
Fin l' arboscello è grato  
A quell' amico rivo,  
Da cui riceve umor :  
Per lui di frondi ornato  
Bella mercè gli rende  
Quando dal sol difende  
Il suo benefattor.

---

## ODE SOPRA LA VIRTU'

## DEL METASTASIO.

SE bramate esser felici,  
Alme belle, è in questa schiera  
L' innocente la sincera  
La fedel felicità.  
Quel piacer fra noi si gode,  
Che contenta, e non offende,  
Che resiste alle vicende  
Della sorte, e dell' età.  
Qui la sferza del rimorso,  
Qui l' insulto del timore,  
Qui l' accusa del rossore,  
Come affligga, il cor non sa.  
Del piacer, che i folli alletta,  
E' il sentier fiorito e verde ;  
Ma tradisce, e vi si perde  
Di tornar la libertà. —

## A COLLECTION OF SUPERSCRPTIONS OF ITALIAN LETTERS.

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IT is not my design to instruct in the epistolary art, for in this every one follows his fancy, but to make the learner acquainted with the titles and honourable appellations given to persons with whom we preserve an epistolary correspondence ; and as they are written in abbreviation, I have here arranged them at length in alphabetical order, that they may be the more easily understood.

<i>Aff<sup>mo</sup>.</i>	<i>Affezionatissimo.</i>
<i>Affettuo<sup>mo</sup>.</i>	<i>Affettuosissimo.</i>
<i>Affettuo<sup>te</sup>.</i>	<i>Affettuosissimamente.</i>
<i>Aff<sup>no</sup>.</i>	<i>Affezionato.</i>
<i>A.</i>	<i>Altézza.</i>
<i>Amat<sup>mo</sup>.</i>	<i>Amatissimo.</i>
<i>V. A. Ser<sup>ma</sup>.</i>	<i>Vóstra Altézza Serenissima.</i>
<i>V. A. R.</i>	<i>Vóstra Altézza Reále.</i>
<i>Beat<sup>ne</sup>.</i>	<i>Beatitudine.</i>
<i>V. B.</i>	<i>Vóstra Beatitudine.</i>
<i>Beat<sup>mo</sup>.</i>	<i>Beatissimo.</i>
<i>Beat<sup>mo</sup>. Pre.</i>	<i>Beatissimo Pádre.</i>
<i>Car<sup>mo</sup>.</i>	<i>Carissimo.</i>
<i>Car<sup>ma</sup>.</i>	<i>Carissima.</i>
<i>Col<sup>mo</sup>.</i>	<i>Colendissimo.</i>
<i>Crist<sup>mo</sup>.</i>	<i>Cristianissimo.</i>
<i>Crist<sup>ma</sup>.</i>	<i>Cristianissima.</i>
<i>Divot<sup>mo</sup>.</i>	<i>Divotissimo.</i>
<i>Ecc<sup>le</sup>.</i>	<i>Eccellente.</i>
<i>Ecc<sup>mo</sup>.</i>	<i>Eccellentissimo.</i>
<i>Ecc<sup>za</sup>.</i>	<i>Eccellenza.</i>

*V. Ecc<sup>ma</sup>.*

<i>V. Ecc<sup>za</sup>.</i>	<i>Vóstra Eccellénza.</i>
<i>Em<sup>mo</sup>.</i>	<i>Eminentíssimo.</i>
<i>Em<sup>za</sup>.</i>	<i>Eminénza.</i>
<i>V. Em<sup>za</sup>.</i>	<i>Vóstra Eminénza.</i>
<i>Ill<sup>re</sup>.</i>	<i>Illústre.</i>
<i>Ill<sup>ma</sup>.</i>	<i>Illustríssima.</i>
<i>Ill<sup>mo</sup>.</i>	<i>Illustríssimo.</i>
<i>M. M<sup>ta</sup>.</i>	<i>Maestà.</i>
<i>S. M.</i>	<i>Sua Maestà.</i>
<i>M. B.</i>	<i>Maestà Britannica.</i>
<i>Mag<sup>co</sup>.</i>	<i>Magnífico.</i>
<i>M<sup>to</sup>.</i>	<i>Mólto.</i>
<i>Nr<sup>o</sup>.</i>	<i>Nóstro.</i>
<i>Obblig<sup>mo</sup>.</i>	<i>Obbligatíssimo.</i>
<i>Onor<sup>do</sup>.</i>	<i>Onorándo.</i>
<i>Oss<sup>mo</sup>.</i>	<i>Osservandíssimo.</i>
<i>Pa<sup>a</sup>.</i>	<i>Paternità.</i>
<i>V. P.</i>	<i>Vóstra Paternità.</i>
<i>V. P. Rev<sup>ma</sup>.</i>	<i>Vóstra Paternità Reverendíssima.</i>
<i>Parti<sup>mo</sup>.</i>	<i>Particolaríssimo.</i>
<i>Pre.</i>	<i>Pádre.</i>
<i>Pröne.</i>	<i>Padróne.</i>
<i>Pröna.</i>	<i>Padróna.</i>
<i>Rev<sup>do</sup>.</i>	<i>Reveréndo.</i>
<i>Rev<sup>mo</sup>.</i>	<i>Reverendíssimo.</i>
<i>Rev<sup>ma</sup>.</i>	<i>Reverendíssima.</i>
<i>Riv<sup>mo</sup>.</i>	<i>Riveritíssimo.</i>
<i>Stā.</i>	<i>Santità.</i>
<i>V. Stā.</i>	<i>Vostra Santità.</i>
<i>Sant<sup>mo</sup>.</i>	<i>Santíssimo.</i>
<i>Sant<sup>ma</sup>.</i>	<i>Santíssimi.</i>
<i>Ser<sup>mo</sup>.</i>	<i>Sereníssimo.</i>
<i>Sere<sup>ta</sup>.</i>	<i>Serenità.</i>
<i>Serv<sup>re</sup>.</i>	<i>Servitóre.</i>
<i>Sign<sup>re</sup>.</i>	<i>Signóre, m. sing.</i>
<i>Sign<sup>re</sup>.</i>	<i>Signóre, m. sing.</i>
<i>S<sup>re</sup>.</i>	<i>Signóra.</i>
<i>S. Si.</i>	<i>Signóri.</i>
<i>S. Sre.</i>	<i>Signóre, f. plur.</i>
<i>V. S.</i>	<i>Vossignoría.</i>
<i>V. S. Ill<sup>ma</sup>.</i>	<i>Vossignoría Illustríssima.</i>
<i>Ven<sup>do</sup>.</i>	<i>Venerándo.</i>

*Of TITLES and Honorable Appellations used in Italian Letters.*

OBSERVE that the Italians put the date in the last line of the letter, and none but merchants and tradesmen put it at the top.

To the Pope.—*Alla Santità di nòstro Signóre Pio settimo*—In the beginning of a letter, and in the discourse, *V. Santità*, or *V. Beatitudine*.—In the conclusion, *e con ógni umiltà le bácio i santissimi piédi. Di V. Stā, Umilissimo, Divotissimo, ed Ossequiosissimo Servo.*

*Di Parigi, il primo di Gennájo, 1820.*

To a Cardinal.—*All' Eminentissimo, e Reverendissimo Signór Cardinál Orsi.*—*Eminentissimo Signóre, e Padróne Colendissimo.*—In the middle of the letter, *V. Eminénza.*—*E per fine a V. Eminénza bácio la sácrá pórpora, e da Dio le prégo ógni maggiór grandézza, e felicità; or, per fine le bácio umilissimamente le máni. Di V. Eminénza, Umilissimo, Divotissimo, ed Obbligatissimo Servitóre.*

*Di Parigi, i 3 Márzo, 1820.*

Observe, that when the Princes Cardinals are at Rome, they are called by the title of *Eminence* and not *Highness*; pope Innocent X. having so ordered it.

To a Patriarch, an Archbishop, a Bishop, a Nuncio, a Prelate.—*All' Illustrissimo e Reverendissimo Signóre Próne mio Colendissimo, Monsignóre di Beaumont, Arcivéscovo di Parigi.*

*All' Illustrissimo e Reverendissimo Signor Próne mio Colendissimo Monsignór di Choiseuil, véscovo di Chalons.*

*Illustrissimo Rev. Signóre, Próne mio Colendissimo. E con profondo rispétto, e somméssa riverénza le bácio le sácre vésti. Di V. S. Ille e Rev., Umilissimo, Divotissimo, ed Obbligatissimo Servitóre.*

*Di Parigi, i 6 Mággio, 1820.*

If it be a cardinal that is a bishop or archbishop, you are

are to make use of titles belonging to such cardinals as are not princes.

To a Regular Abbot.—*Al Reverendissimo Pádre Prõne mio Colendissimo il Pádre D. Anselmo N. Abáte di N.*—In the beginning, *Reverendissimo Pádre, e Prõne Colendissimo.*—At the end, *Riverenteménte baciáudo le mani a V. P. R<sup>ma</sup>. la prégo per singolar grázia volérsi ricordár di me ne' súoi collóquj con Dio. Di V. P. Rev., Umilissimo, ed Obbligatissimo Servitóre.*

*Di Parigi, i 7 Giúgno, 1820.*

To a Canon, a Curate, a Priest.—*Al móltto Illústre e móltto Reveréudo Signóre, e Prõne Colendissimo il Signóre V. canónico, or arcipræe di, &c.*

If it be a person of distinction you must say, *all' Ill<sup>mo</sup>. e Rev<sup>mo</sup>. Sigre. Padróne Colendissimo.*

To a Vicar General.—*Al Reverendissimo Pádre mio Osservandissimo il Pádre N. N. Generále de' P. P.*—In the beginning, *Reverendissimo Pádre, e Prõne Osservandissimo.*—At the conclusion, *Di V. P. Rev., Umilissimo ed Obbligatissimo Servitóre.*

To a Prior, Rector, Guardian, or Superior.—*Al móltto Reveréudo Pádre e Prõne Osservandissimo il Pádre N. Prióre, Rettóre, or Guardiáno, &c. de' P. P. N.*—In the beginning, *Móltto Reveréudo e Prõne Osservandissimo.*—At the conclusion, *E le búcio umilissimamente le máni. Di V. P. móltto Rev., Umilissimo ed Obbligatissimo Servitóre.*

*Di Parigi, gli 8 Agósto, 1820.*

To a Friar Priest.—*Al móltto Reveréudo Pádre, or Al móltto Rev<sup>do</sup>. Pádre e Prõne Osservandissimo, il Pádre N. dell' órdine di Son N.*—In the beginning, *Móltto Reveréudo Pádre.*—At the conclusion, *E per fíne a V. P. búcio con ógni affétto le máni, e mi raccomandáudo alle sue orazioni. Di V. P. móltto Rev., Umilissimo ed Obbligatissimo Servitóre.*

To a Lay Brother.—*Al móltto onoráudo Fratéllo in Cristo fra' Agostíno N. órdine di N. or nel Convénto de P. P. di, &c.*—In the beginning, *Móltto Onoráudo Fratéllo in Cristo.*—At the conclusion, *E per*



*per fine vi bacio affettuosissimamente le mani. Molto Onorando Fratello in Cristo. Divotissimo ed Affettuosissimo Servitore.*

*Di Parigi, i 9 di Settembre, 1820.*

**To the Emperor.**—*Alla Sacra Cesarea ed Imperiale Maestà dell' Imperatore—Sacra Cesarea Maestà.*—In the course of the letter, *Vóstra Maestà.*—At the end, *E per fine a V. M. bacio umilissimamente le mani, pregando Dio, che la colmi di tutte le maggiori e più desiderabili felicità. Di V. Cesarea Maestà Umilissimo, Divotissimo, ed Ossequiosissimo Servitore.*

*Di Parigi, i 10 Luglio, 1820.*

**To the King of France.**—*Alla Sacra Real Maestà del Re Cristianissimo. Or, Alla Cristianissima Maestà del Re di Frància. Or, Alla Sacra Maestà del Re di Frància.*—In the discourse, *Vóstra Maestà, or Sire.*—At the end, *Cólmi Dio N. Signóre le felicità presenti della Maestà Vóstra, d'altre nuove, (a più grándi) nell' avvenire. Di Parigi, gli 11 Novémhre, 1820.—Or, Conservi Iddio lungamente V. M. a quelle prosperità, che sotto il felicissimo, e gloriosissimo suo govérno, Ella fa godere a' suoi pópoli. D. V. M. Crist.; Umilissimo, Divotissimo, ed Ossequiosissimo Servitore.*

**To the King of Spain.**—In the beginning, *Alla Sacra Cattolica Real Maestà del Re di Spàgna.—S'IRE.*—At the end, *E per fine prègo Iddio ch' a V. M. conceda ógni grandézza, e felicità maggiore Di V. M. Cattolica; Umilissimo, Divotissimo, ed Ossequiosissimo Servitore.*

*Di Parigi, i 2 Dicémhre, 1820.*

**To other Kings.**—*Alla Sacra Real Maestà del Re d' Inghiltèrra, di Portogállo, di Svèzia, di Danimárca, di Sardégna, di Prússia.*—In the beginning, *S'IRE.*—At the end, as above.

**To the Dauphin of France.**—*Al Serenissimo Principe Delfino di Frància.*—At the beginning, *Serenissimo*

*simo Principe.*—In the middle, *V. A. R.*—At the end, *Conservi Iddio per lunghissimo tempo quel bene alla Francia, che le ha dato in dar la Serenissima di lei Persona, a cui con profonda riverenza m'inchino. Serenissimo Principe, or di V. A. R.; Umilissimo, Divotissimo, ed Obbligatissimo Servitore.*

*Di Parigi, gli 8 Maggio, 1820.*

**To a Prince of the Blood.**—*All' Altézza Serenissima del Signór Duca d' Orleans.*—*All' Altézza Serenissima del Signór Principe di Condé.* Or, *Al serenissimo Principe Signóre, e Pröne mio Colendissimo, il Principe di Conti.* One may also write, *All' Altézza Serenissima, &c.* as above.

**To Reigning Dukes.**—*All' Altézza Serenissima del Dúca di Parma. Di Módena.*—In the beginning, *Serenissimo Principe, or S. A.*—At the conclusion, *E per fine a V. A. Serenissima bacio rispettuosissimamente le muni, pregándole dal Cielo ogni véra contentézza.* *Di Parigi, &c.*

I shall give no more conclusions of letters; a number of them will be found at the end of this collection.

**To Secular Electors of the Empire.**—*All' Altézza Serenissima Elettorále del Signór Dúca di Baviera, Principe Elettorále del Sácro Románo Império.*

**To Ecclesiastical Electors of the Empire.**—*All' Altézza Serenissima Elettorále del signór Arcivéscovo di Colonia, Principe Elettorále del Sácro Románo Império.*

**To Dukes who are not Sovereigns.**—*All' Illustrissimo ed Eccellentissimo Signóre e Pröne Colendissimo il Signór Dúca, &c.*

**To Embassadors.**—*A sua Eccellenza il signór N. Ambasciatóre di sua Maestà Britannica.*

**To an Earl, a Marquis, or Baron.**—*All' Illustrissimo Signór Pröne mio Colendissimo il Signóre Cönte N. Marchése N. Baróne N.*

**To a Governor.**—If he is an ecclesiastic, as those of Italy,—*Al Illustrissimo e Reverendissimo Signóre Pröne*

*Prône Colendissimo Monsignor N. Governatôre di Roma.*—If he is not an ecclesiastic,—*All' Illustrissimo Signóre e Prône mio Colendissimo il Signóre N. Governatôre di N.*

To a Privy Counsellor.—*All' Illustrissimo Signóre e Prône mio Colendissimo il Signóre N. del Consiglio di Státo di sua Maestà Cristianissima.*—In the beginning, *Illustrissimo Signóre Prône mio Colendissimo.*—At the end, *Di V. S. Ill<sup>ma</sup>.*

To a President.—*All' Illustrissimo Signóre e Prône Colendissimo il Signór N. Presidente nélla Côte Sovrána del Parlaménto di Parigi.*

To an Ecclesiastical Counsellor in Parliament.—*All' Illustrissimo e Reverendissimo Signore, il Signór Abáte N. Consigliére nélla côte Sovrána del Parlaménto di Parigi.*

To a Counsellor of Parliament.—*All' Illustrissimo Signóre Padrône mio Colendissimo il Signór N. Consigliére nélla côte Sovrána del Parlaménto di Parigi.*

To a Counsellor of the Court of Aids.—*All' Illustrissimo Signóre Padrône mio Colendissimo, il Signór N. Consigliére nélla caméra de' sussidj di Parigi.*

To a Doctor of Law or Physic.—*Al molto Illústre ed Eccellentissimo Signóre N. Dottóre di legge; or Dottor di Medicina in Parigi.*

To a Professor, or Language Master.—*Al molto Illústre, e molto Eccellente Signóre il Signóre N. Lettóre di Teología nel collégio di N.*—If he is a Language Master, *Maestro insigne di lingua Italiana, virtuoso di liúto, di chitárra, di schérma, maestro di ballo, &c.*

To an Advocate, an Attorney.—*Al molto Illústre Signóre Padrône Colendissimo il Signóre N. Avvocato, or Prócuratôre del Parlaménto di Parigi.*

They

They write, *all' Illustríssimo Signóre*, to a Gentleman; *il Signór*, to a Secretary.

To a Tradesman.—*Al Signór N. sartóre, fornájjo, macellájjo, &c.*

To a Servant, or any other Domestic.—*A Francésco N. Ortoláno, che Dío guárdi*.—At the end, *E sarò scémpre disposítissimo a compiacérvi*.

### *Different Forms of Concluding Letters.*

THE following are the Forms, which, in Epistolary collections, most frequently occur.

*E per fine a V. S. or a V. S. Illustríssima, or a V. Eccellenza, or V. A. or a V. Eminénza, or a V. Maestà bácio umilissimaménte le máni.*

*E quí per fine le bácio con ógni più riverénate affétto le máni.*

*E le bácio affettuosaménte le máni.*

*E baciándole affettuosissimaménte le máni, le prégo ógni béne, e conténto.*

*E per fine le bácio con ógni maggiór riverénza le máni.*

*E per fine a V. S. bácio con ógni affétto le máni.*

*E per fine a V. S. bácio le máni. e le desio ógni véro bene.*

*E per fine le bácio riverenteménte le máni.*

*E le bácio umilissimaménte le máni.*

*E per fine a V. S. bácio le máni.*

*E per fine a V. S. bácio mille vólte le máni.*

*E le bácio le máni.*

*E con quéstó a V. S. bácio le máni, ed al Signór Piétro suo zio.*

*E con pári, e congiuntíssimo affétto le baciúmo, ed a tútti di cása sua, le máni.*

*Manténgami V. S. il luógo nélla sua grázia che io le bácio le máni di cuóre.*

*E le bácio le máni salutádo la signóra sua consórté.*

*E per fine nélla buóna grázia di V. S. mi raccomandó, e le bácio le máni.*

*E mi vi raccomandó cordialménte.*

U

E per

*E per fine a V. P. mi raccomandando pregándola avér  
memória di me ne' suoi santi sacrifizj.*

*E baciándole le máni, alle sue orazioni mi raccomandando.  
Ed a V. S. bacio umilissimamente le máni come ancora  
fo al Signór António.*

*E per fine salúto V. S. ed ella si compiacerà, a nóme  
mio baciáre le mani di Giovánni mio cugino, ed  
alla Signóra Caterína sua consórtre.*

*E riverentemente a V. Eccellenza bacio le máni.*

*Ed a V. Eccellenza fo umilissimo inchino.*

*Ed a V. Eminenza riverentemente m' inchino.*

*Ed alle sue orazioni mi raccomandando.*

*E le bacio con la dovuta riverenza le máni.*

*E résto facéndole umilissima riverenza.*

*To a person in humble life, they write—E sono al ser-  
vizio . . . . affettuosissimo per servirvi . . . . vostro  
amorévole . . . . a' vostri piaceri.*

The forms most used at present are,

*E rassegnándole la mia servitù, fo a V. S. umilissima  
riverenza.*

*E con tutta la stima mi dico.*

*E con tutto l'osséquio mi do l'onóre d'assicurárla del  
mio profondo rispétto.*

*E pregándola de' di lei stimatissimi comandi mi prégio  
d'essere.*

*E résto con tutto 'l desidério di poter incontráre quálche  
occasione di servirla.*

*Sóno con tutta la stima ed il rispétto che le dévo.*

*E per fine mi do l'onóre d'offrírle la mia debolissima  
servitù.*

*E sia persuása che sóno e sarò sémpre dispósto ad ob-  
bedirla, &c.*

## LETTERE MERCANTILI.

Venèzia, al Sigr. N. N.

Amsterdàmo,  
i 2 d' Agósto, 1823.

*Stimatissimo Signóre ;*

AVE'NDO risolúto col nóme di Dio d'erigere càsa di negózio in quèsta Città (Piázza) sotto 'l nome mio, con facoltà e govérno tale di poter intraprendere qualunque onorévole negózio, e tenéndo voi nel número de' più càri e parziàli Amíci, vene pórtò l'avvísò con quèsta mia, acciò nelle vóstre occorrenze possiate valérvi dell' ópera mia sì per provvisiòne o mercanzie, per le quáli ho módo di fàrvi godér ógni vantággio, cóme in Càmby ed áltro che vi póssa di quà bisognàre. Sicúro di riportárne óttimi e leáli trattaménti, esibéndovi la mia servitù, cólle sólite e consuète provvisiòni, con che vi dichiariáte prònto ad úna recíproca corrispondénza. In tánto faréte nóta di non prestár féde che álla mia firma, cólla quále sarà la presénte sottoscrítta, e mi diréte cóme dovrò contenérmi per vói, per isfugíre gli erróri. Atténdo l'onóre de' vóstri stimatissimi comándi, per fàrvi sperimentàre 'l génio particolàre che ho délla vóstra gràta corrispondénza, accertándovi che álle occasiòni sarò per ricórrer a' vóstri favóri, méntre affettuosaménte salutándovi, vi bácio le máni.

Verona, N. N.

Amsterdàmo.

PER mancánza d'occasióni non vi abbiámo più scrítto ; servirà quèsta ora per caraménte salutàrvi, e dirvi, che per órdine del Signór N. N. di Róma vi abbiámo

biámo in Condóttá di quésti SS. N. N. spedita fránca, e bén condizionáta úna Bálla con fuóri márca, e número contenénte Pánni d'Olánda, che vi piacerà in témpo débito procurárla, per dispórne a vóglia del détto amíco di Róma, dal quále vi varréte délle vóstre spése con avvisáre 'l seguíto. Con quésta ocasióne v'offeriámo la servitù nóstra in tútto ciò ché vi potésse occórrere, che prontíssimi sempre ci avréte, e B. L. M.

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*Roma.*

*Amsterdámó.*

SE'NZA le caríssime vóstre si sóno provviste le Pézze ótto Pánni che avéte ordináto di perfettíssima qualità, ed úna Bálla délla fuóri márca e número résta spedita a vóstra disposizióne in condóttá di quésti SS. N. N. ai SS. N. N. di Veróna, che saréte a procurárla da' medésimi per dírcene a suo témpo la ricevúta, e soddisfazióne, cóme non dubitiámo, avendóvi procuráto fiór di róba, ed avvantaggiátovi al possíbile tánto nella cómpra, che nelle spése, il che sará motivo di continuárci in abbondáncia i vóstri impieghi; e cóme dál' ingiúnto cónto vedréte, ove abbiámo dáto débito per il cósto e spésa di f. . Bco. che di tánti ci daréte crédito, attendédo che celi rimettiaté al maggiór nóstro vantággio, e sópra di voi, alla ricevúta del cónto cólla solíta vóstra puntualità; e favoríteci di nuóvi, e maggióri vóstri comándi, che prontíssimi ci avréte con tútto l'affétto, col quále caraménte salutándovi, B. L. M.

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*Amsterdámó, SS. N. N.*

*Róma.*

CÓLLA gratíssima vóstra dei ... ho ricevúto 'l cónto delle Pézze 8. Pánni d'Olánda che m'avéte provviste, e spedíte in Bálla N. . . . ai SS. N. N. di Veróna a mía disposizióne, che la procurerò da' medésimi.

Non ho dúbbio che saránno délla perfétta qualità che díte, ed a suo témpo vi dirò la ritrováta. In tánto per fárvi valére 'l vóstro avánzo ho ordináto al Sigr. N. di Venézia di provvedervi súbito f. . Bco. importáre della détta

détta Bálla, che l'effettuerà con ógni puntualità, attendéndo da vói avvíso che sia seguíto, e che mene abbiáte dáto crédito a frónte di detta partíta; nel méntre vi piacerà far nóta di provvedérmi Pézze due Pánni di Berri per Tabárrì che potrète pagáre f. 5 incírca il bráccio in biáncò, e fárli tígere scarlátto cóme la móstra; ed in apprésso vi darò nuóvo órdine per compíre una ballétta, raccomandándovi che détti Pánni síano di buón córpo, buón lanággio e ben copérto per dármi ánimò alla continuazióne de' miei impiégghì che non saránnò scársi, se mi troverò ben favorito, ed offeréndomi a' vóstri comándi prontíssimo, vi salúto, e B. L. M.

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*Amsterdámò, SS. N. N.*

*Venézia.*

PER órdine, e conto del Signóre N. N. di Róma vi rimétto a úso D..... Báuco da N. N. léttera N. N. a gróssi..... ducáto che ne procureréte proméssa, e pagaménto in témpo intendéndovene con détto Amíco, avvisándo 'l seguíto, e pregándovi de' vóstri comándi vi salúto caraménte, e B. L. M.

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*Roma, N. N.*

*Amsterdámò.*

CÓLLA vóstra caríssima dei..... Corrénte ci rimettéte da quéstò N. N. f. Báuco ad úso léttera vóstra; sene procurerà accettazióne, ed a suo témpo ne cercherémo 'l pagaménto per creditárvene cóntro la Ballétta téle d'Olánda mandátavi, e quándo áltro in contrário non sentiáte, tenéte l'affáre termínato. Non ci résta, che pregárvi délla continuazióne de' vostri stimatíssimi comándi per i quáli prontíssimi sémpre ci avréte, salutándovi caraménte vi B. L. M.

*Firenze.*



*Firenze, N. N.*

*Amsterdàmo.*

E MOLTO témpo che non v'ho scrìtto per marcánza d'occasioni: servirà quèsta per salutàrvi caraménte, e dirvi che a persuasione del S. N. N. di Livórno, ho risolúto fáre úna píccola pruóva délla vóstra fábrica, commetténdovi due cásse dráppi o mantíni di buóna qualità e de' colóri che vi móstra l'ingiúnta fattúra. Vi piacerà fárne nóta per inoltrárli quèsta vólta cólla maggióre celerità possibile per la sólita Condóttà, facéndomi álla spedizione Trátta dell' impórto, che 'l vóstro cárico incontrerà il dovúto ricóvero: raccomandándovi che i colóri siano ben viváci, di buón péso e di perfétta qualità, cosí che mi facciáte vantággio nel prézzo e rispármio nêlle spése, se desideráte la continuazióne de' miéi impiégghi che saránno di quálche sómma, se mi vedrò ben trattáto, come non dúbito del vóstro affétto; ed offeréndovi la mía servitù in tútto ciò che quí possa occórrervi affettuosaménte vi B. L. M.

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*Raccommandazione d'un Amico passeggière, ed Assegnazione fúttagli de' danári necessárij, &c.*

Mio Signóre;

SE'NZA cára vóstra, mi rappórto sópra la mia antecédente, che fu ai 10 del passáto. Quèsta sérve solaménte per pregárvi, che se 'l signór N. che pártè oggi di quí per N. venísse a riverírvi da pártè súa e nóstra, con ricercár i vóstri consígli ed ajúti, d'assisterlo nelle sue occorénze; s'égli avésse bisógno di danári, di fornírgliene sin alla sómma di fl 1000 monéta corrénte cóntro quittánza, e di mëttermeli a cónto senza darmene avviso. Vi resterò con óbbliigo per quèsto, e per gli altri favóri che avréte la bontà di far al détto Signóre, ch'è mólto nóstro amíco. Raccomandándovi 'l ricápito dell' inclúsa, caraménte vi B. L. M.

Sénza cára vóstra la presénte sarà per dirvi ch' aténdo abbiate riscóssa da' Signóri N. di costí fl——— e dátomene crédito ed avviso. In quèsto méntre vi rimétto

rimétto áltro fl—, sópra 'l Signór N. par di costí per léttera di quèsti Signóri N. N. di cui vi piacerà di procurár l'accettazióne, e pagaménto a suo témpo, ed imborsáti che gli avréte, mene daréte pariménte crédito, ed avvíso. In tanto faréte nóta di provvedérmi le sótto notáte mérci e di spedírmele in due Baríli, quándo però mele vogliáte däre al prézzo avvisátovi: in diffétto, tralasciáte áncò di riscuótere suddetta riméssa con rimandármene la léttera: ma quándo avréte risolúto di spedírmi i détti Baríli al prézzo accennáto, saréte rimborsáto súbito del vóstro avánzo, e sarà cáusa di dárví Commissióni di maggiór sostánza. Marcheréte i Baríli, di Num. 10. 11. colla sólita mía márca avánti, e per grázia non vi dimenticáte délla féde di sanità sópra cotésti Baríli, dóve si attésti che la róba sia státa costí fabbricáta, e résto—

PER rispósta délla cara vóstra de' 22 passáto, gódo di sentíre che abbiáte ricevúto ed imborsáto la cédola di cámbio di fl..... da me riméssivi sópra cotésti Signóri N. N. Di grázia, s'egli è possíbile sénza vóstro pregiudizio, compiacétevi con sudétti fl....., saldárne la partíta, méntre, cóme ben sapéte, avéte pósto la róba più cara a me che non avéte fatto ad áltro di quí, avéndo ciò visto con gli ócchi miéi proprj, e v'assicúro, che se mi faréte godére qualche vantággio, non mancheréte mái di Commissióni dálla párté mía, ed in bréve vene ordinerò 2 Baríli; ma saldáte s' è possíbile la partíta suddétta, quándo però non lo vogliáte fáre, avvisátamente, che súbito vi farò pagáre quél póco avánzo che pretendéte; ma poi le mie Commissióni saráno scárse, perché non è di ragióne ch'io pághi più dégli áltro: e caraménte vi B. L. M.

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RISPONDE'NDO alla gratíssima vóstra de' 6 stánte; vi dirémo, che in quèsta nóstra fiéra già termináta, abbiámo fáto fine de' due primí Baríli.....e di Baríli sei ..... che ci provvedéste per cónto a metà; del tútto sene formerà 'l cónto per mandárvelo con áltra. VEDIÁMO ora per détto cónto a metà che avéte provvísto e spedito per Bolzáno al Signór N. a nóstra disposizióne  
áltro

áltri due Baríli . . . . e Baríli otto . . . . dei quáli cóme áncò di quèlli che réstano, procurerémo lo spáccio, il quále seguíto, vene darémo ragguáglio con mandár-vene 'l cónto ; cóme per tánto l' abbiámo ricevúto del loro importáre, che rivedrémo per scritturárlò, in mancánza di erróri (di vóstra conformità) abbiámo fáto nóta che de' fl. 682 che avanzáte per la nóstra metà di suddétte mérci, cene sará fáta tráta in fiéra próssima di Bolzáno dai Signóri N. N. di N. laonde vi farémo le disposizióni necessárie, acciocchè résti puntualménte compíta e secóndo che s'andrà esitándo, s' ordineránno nuóve provviste, cóme intenderéte, e nel résto in che vagliámo a servírvì, comandáteci liberaménte e per fine vi B. L. M.

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Signór mío ;

So'PRA la cópia della nóstra última del primo Set- témbre scadúto, e per adéssò vi diámo avvíso che 'l Signór N. v'ha indrizzátò pel' Carrettiére N. una cás- sa No. I. che abbiámo comméssa per próprio cónto, sèn- dovi déntro mille nóve cento settánta sétte márci d'argénto con áltre róbe di prézzo, cóme vedréte dálla nóta quì sótto uníta, e vi preghiámo di farne célere inoltrazióne, e cólla minóre spésa che si potrà. Sér- vavi l'avvíso, e comandáte dóve ci troveréte capáci per rënderviservíj gradíti, non dubitáte che sarémo sém- pre dispósti ad effetuárli con tútta quell' attenzióne che meritáte, e nélla stéssa maniéra, con cui ci favoríte sém- pre, méntre caraménte vi salutíamo, ed auguran- dovi un felice viággio, ed ógni vantággio possíbile álla próssima fiéra di N. dove fórse qualcúno di noi avrà 'l piacére di vedérvì, restiámo.

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IL falliménto del Signór N. seguíto in Parigi i 19 del corrén- te, ci ha quási rovináti, perchè ci ha fáto pérdere dódici míla scúdi da quálche témpo già spiráti, óltre un' áltra partíta di quáttro míla ótto cento floríni, che dovrá maturáre al Natále di quést' áno. Ma pa- ziénza ; Iddío ha volúto cosí, cosí sía. Vi dirémo, che  
tém- po

**témpo fa, démmó ordine al Signór N. d'addrizzárvi un Cóllo, quéllo che áncó ci scríve d'avér fáttö. Vi piáccia dúnque andárló procurándo a suo témpo ben condizionáto, e celo rispeditéte quánto príma per Lindo a nóstra disposizióne. Vi preghiamo di restringere quánto mai sarà possíbile l' aggrávio délla Condóttá, non dimenticándo d'unírví (o d'aggiungérví) la bol- létta di sanità. Avrete vísto cólla nóstra antecédente un Baríle di Caffè all' indrízso del Signór N. e méntre siámo entráti nel nuóvo áanno, v'auguriámo felicíssimo capo d'éssó cólmo d'ogni béne e bramáta prosperità. L'istéssó facciámo a quélly che v'apparténgono, e siámo di cuóre.**

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**Pisa. Gennájo, 1820, per mille Piàstre.**

A due mesi di data pagate per questa prima di Cambio all' ordine del Signor N. mille Piastre valore ricevuto contante dal detto Signore, e li passerete secondo l' ordine di

*Al Signór N.  
a Cádice.*

**ROMULÍNO.**

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**Lione i 10 Marzo, 1820 per 300 Ducáti di Banco.**

A vista pagáte per quèsta prima lèttera di Cambio all' órdine de' Signóri N. N. Fratèlli, trecénto Ducáti di báncò, valóre ricevúto da' détti Signóri, che passeréte secóndo l' avviso di

*Al Signór N.  
a Venézia.*

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**SIGNÓR Filippo N.** vi preghiámo di pagáre cóntra  
nóstra Assegnazióne al Signór Daniele N. ad Ordine,  
**u 5                      dugénto**

dugento Scúdi quaránta cinque Crucíferi in monéta,  
che passeréte cóme per avviso di

*Francoforte, i 4 Agósto,*  
1823.

CARLO N.

*Scúdi 200. 45, Crucíferi Monéta.*

*Fórmula di Quittánza.*

CONFESSO e dichiáro per la présente d'avér ricevúto óggi dal Signór N. N. di N. la Sómma di quaránta cinque Scúdi, che mi dovéva dópo la Fiéra passáta per divérse mercanzie.

*Lipsia, i 9 Novémbré,*  
1823.

Ferdina'ndo N.

*Fórmula di Ricevúta.*

Ho ricevúto dal Signór N. N. mille fioríni a Cónto di quánto mi déve.

*Argentina,*  
*gli ótto Decémbré,*  
1823.

ANTÓNIO N.

*Altra Ricevúta.*

Ho ricevúto dal Signór N. N. un plíco di N. per il Signór Príncipe N. che m' obbligo di fargli tenér in máni próprie a mio rísico e perícolo.

*Augústa.*

ANSE'LMO N.

*Léttera di Vettura per Térra.*

*Francoforte, i 15 Giúgno,*  
1823.

Signóre ;

ALLA guárdia di Dío e condóttá di Michéle  
Carrettiére

- B. T. Carrettière di quèsta Città, riceveréte una Bálla di Mercánzie marcáta come in márgine, pesánte quáttro cénto cinquáta líbbre, la quále avéndo ricevúta ben condizionáta, ed in témpo dovúto, gli pagheréte pér la sua Vettúra a ragióne di due Scúdi pér Quintále, come per avviso del

Vóstro umil<sup>mo</sup> Servo  
N. N.

*Léttera di Vettúra per Acqua.*

Amsterdámo i 20 d' Agósto,  
1823.

SIGNÓRE;

- VI mándo per la Náve (o bárca) di Giovánni N. Barcaruólo di N. quattórdici Cásse di Zuccheró marcáte cóme in márgine, le quali avéndo ricevúto i 25 del Corrénte in buóno státo, gli pagheréte per la sua vettúra a ragióne di due fioríni per Cássá, ma solaménte la metà, se non le conségna al détto témpo. Sono

Vóstro umil<sup>mo</sup> Servitóre,  
N. N.

LETTERE DI CIVILTÀ.

*Léttera civile ad uno.*

Illustríssimo Signóre; Padróne mío Colendíssimo.

LE réndo mílle distintíssime grázíe per tutt' i favóri usáti vérsò mío figlio, méntre è státo Collegiále in quèsta sua régia Accadémia, dóve mi páre ábbia fáto non mediócre profitto. Può ésser ben assicuráta V. S. Illustríssima, che mi farò sémpré glória di servírla in tutte le occasióni, nelle quáli vorrà onorármí de' suói pregiatíssimi Comandi, per testificárle l'indelébile gratítúdine che conservár débbo vérsò l' innáta di lei gentilézza,

gentilezza, ed in mancanza mia lo stesso mio figlio, che si dichiara da lei favoritissimo, non mancherà mai di compire l'obbligo suo per non rendersi immeritevole della di lei continuata protezione. Gradisca frattanto in segno della mia servitù e divozione un fornimento di bottoni dell'ultima moda, venuta solamente la settimana scorsa da Londra, nè voglia far attenzione alla qualità del dono al di lei merito in nessun modo proporzionato, ma al cuor del Donatore fin alle Ceneri.

Di V. S. Ill<sup>ma</sup>;

Nápoli, i 7 Agosto, 1823.

Divot<sup>mo</sup> Umil<sup>mo</sup> ed  
Ossequiosissimo  
Servitóre.

*Léttera civile ad una Signóra.*

Illustríssima Signóra; Padróna mia Colendíssima.

PER farle vedére quanto stímo l'onóre de' di lei pregiatíssimi Cénni, al ricevíménto dell' última sua in data dei 15 Mággio, ho pregáto 'l Giudice di quéstá nóstra Città, Amíco mio strétto, affinché spedísca la sua caúsa ventilánte nel suo Tribunále, e m' ha proméssó che lo farà il mése próssimo, di maníera tale che spéro che V. S. Ill<sup>ma</sup> sarà servíta sénza dúbbio, e le díco per suo ripóso, che le manderò a suo tempo Cópia délla senténza, con che potrà élla interaménte assicurársi, che vivo impazientíssimo d'obbedírla, e rénderla persuása e certificáta del rispétto, délla venerazióne, e della stíma con cúí ho l'onóre di protestármele,

Di V. S. Ill<sup>ma</sup>,

Firénze, i 14 Lúglio,  
1823.

Divotíssimo ed obbligatíssimo  
Servitóre  
SEMPRÓNIO N.

P. S.

Sua Fíglia góde assái buóna salute, grázíe al Ciélo e per ésser dégna fíglia d'una degníssima Mádre, viéne stimáta ed amáta non solaménte da tútte quésté Reli-  
gióse

gióse che quási l' adorano, ma da tútti quèlli che hánno la bélla sorte di conóscerla.

*Léttera del Sereníssimo Príncipe LEOPÓLDO al  
Signór Egidio Menáqio.*

**SIGNÓR MENA'GIO;** Gli amo-  
révoli sentimentì che V. S. mi significa di compati-  
ménto e di duólo per la mórtè del Sereníssimo Prin-  
cipe *Mattias*, mío fratéllo, di felice memoria, sóno  
proprij dell' ánimò súo cortése, sperimentátò da me in  
tántè occasióni: ónde li recévo io con affettuosá parzia-  
litá; e le réndo grázìe ben grándi: desiderándo di póter  
corrispóndere álla cordialità di V. S. cólla pienézza délla  
mía, in tútto ciò che sía di súo gústò. Ed in tántò le  
aúguro dal Ciélo tútte quélle prosperità piú perfétte  
che ella sáppia bramáre. Di Firénze, ai 25 Novémbrè.

**Amorévole di V. S.**

IL PRI'NCIPE LEOPOLDO.

*Léttera del Sig<sup>r</sup> MENA'GIO álla Signora Contéssa délla  
FAE'TTA.*

Sono obbligatissimo alla gentilezza di V. S. Ill<sup>ma</sup> della grazia singolare che s'è compiaciuta di farmi colla sua cortesissima lettera. Che veramente è fare una grazia singolare agli assenti, avergli in memoria in così ameno luogo; qual' è la Villa di *Frésne*; ed in compagnia di così amabili persone, quali sono *Madama du Plessis* e *Madamigella le Gendre*: tutte cose capacissime d'occupare interamente l' animo suo, per grande che sia. Quant' a me, non dirò già a V. S. Ill<sup>ma</sup> che ogni di spese fate anch' ella mi torna a mente, non essendone mai partita; le dirò bene che sono a *Vitri*, luogo altresì ameno, dove fra dotti Pastori e vaghe Pastorelle si fanno tutt' i balli e giuochi che si scrivono del paese di *Caledone* e d' *Astrée*: ma che ogni luogo m'attrista dov' io non vedo V. S. Ill<sup>ma</sup>, e che



in quèsto aménissimo luógo vo fuggéndo tutt' i piaceri  
e passatémpi di cosí riguardévoli Pastóri e Pastorélle.

*Sólo e pensóso, i più desérta cámpi  
Vo misurándo a pássi tárdi e lénti.*

Quíndi può ben conóscere V. S. Ill<sup>ma</sup> ch'io non son  
méno adéssó dèlle di léi virtù e gentilézze invaghíto,  
ch'io n'era allóra che dimorándo élla in Angiù nélla deli-  
ciosíssima Villa di Ciampiré. Tornerò a Parígi, súbito  
che ella vi sarà tornáta. Fra tánto le mándo il Madri-  
gále Italiáno, da me fátto per Madáma di *Sevigné*, ad  
imitazióne diquéllo del Guaríni, *Occhi stélle mortáli, &c.*  
tánto stimáto e tánto lodáto da V. S. Illustríssima. E  
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Que' dólci lúmi ho vísto ;  
Là tra le Grázie assíso  
Soléa scherzáre il ríso.  
Spargéan di piánto que' begli occhi un mare ;  
Ma pur co' raggi ardénti  
Spargéan fíamme cocénti :  
E quel fatále ardóre  
Tósto m' accése il córe.  
O mísera mía víta !  
O'cchi, lúmi immortáli,  
Deh qual per i miéi máli  
Póssó speráre áita ?  
Se nubilósi ardéte,  
Seréni che faréte ?*

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